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- Molding Cast Paper: Ancient Technique for a Modern Poster
- Mixed Media Secrets: How-To Tips From Illustrator C.F. Payne
- Hands-On Scratchboard Techniques: A Linear, Tonal Approach
- Plus: Holiday Card Ideas, Freelancing, Career Tips, Shortcuts

Volume 7 Number 5 $7.50 US / CAN $8.95

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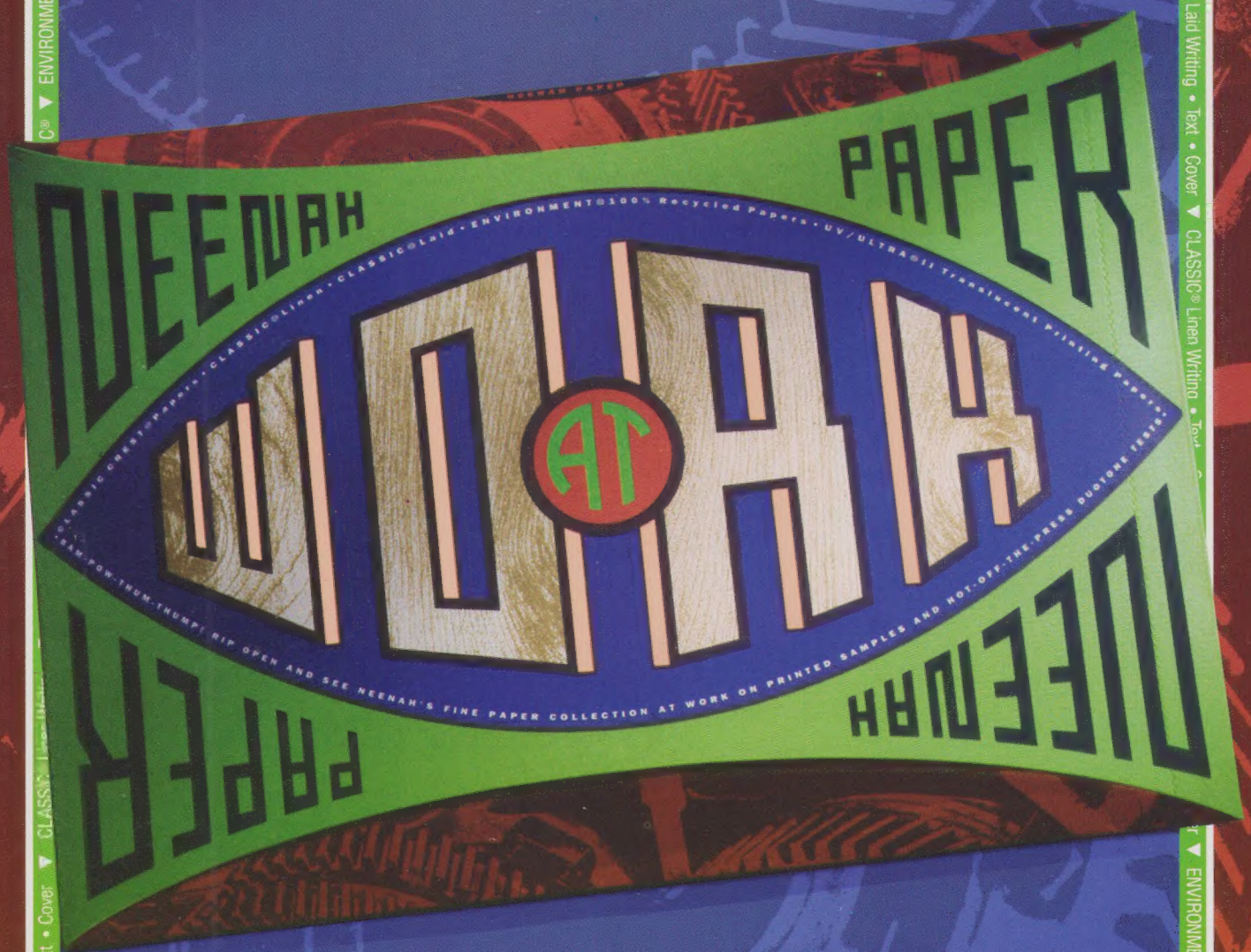
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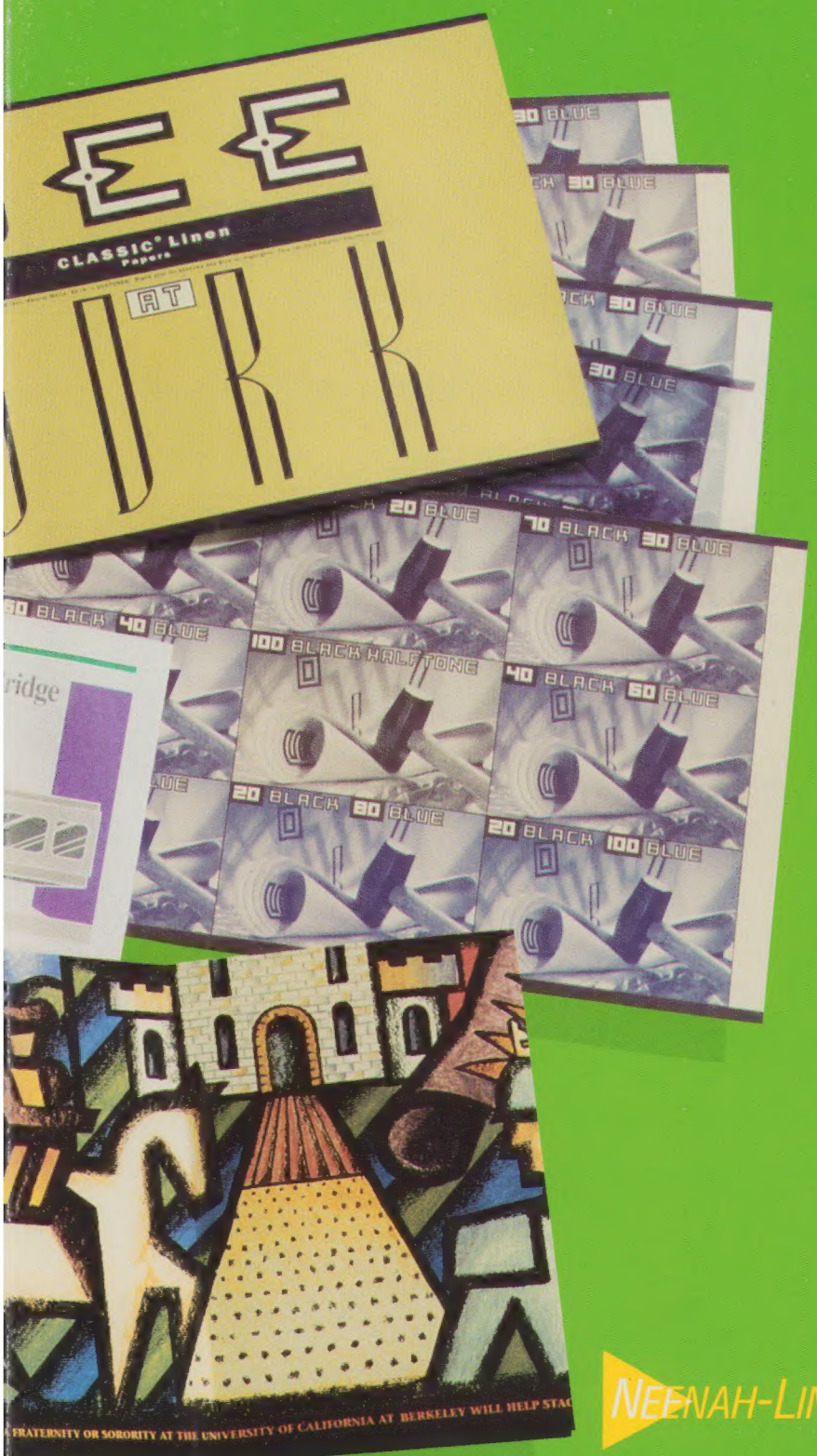

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DESIGNER: GIL LIVNE	**DESIGNER:** JAY JUNG	**DESIGNER:** SALLY SELDIN	**DESIGNER:** JOE GRAZIANO
STUDIO: NOTOVITZ DESIGN, INC. NEW YORK CITY, NY	**STUDIO:** GRAPHICA GREENSBORO, NC	**STUDIO:** MARKETING MIX	**STUDIO:** FARMERS INSURANCE GROUP LOS ANGELES, CA
		ILLUSTRATOR: ARDEN VON HAEGER	
PRINTER: KARR GRAPHICS CORP.	**PRINTER:** PRINTING SERVICES OF GREENSBORO	**PRINTING BROKER:** PRINT MANAGEMENT	**PRINTER:** INTERPRINT CORPORATION
PAPER REPRESENTATIVE: ED MCDONELL	**PAPER REPRESENTATIVE:** CARLA M. JONES	**PRINTER:** NIES/ARTCRAFT PRINTING COMPANY	**PAPER REPRESENTATIVE:** JIM HICKS
PAPER DISTRIBUTOR: BULKLEY DUNTON	**PAPER DISTRIBUTOR:** DILLARD PAPER	**PAPER REPRESENTATIVE:** ROB MICHAELS	**PAPER DISTRIBUTOR:** UNISOURCE
CLIENT: NOTOVITZ DESIGN	**CLIENT:** S L P INC.	**PAPER DISTRIBUTOR:** SHAUGHNESSY-KNIEP-HAWE	**CLIENT:** 1991 PRESIDENTS COUNCIL
PAPER: CLASSIC® LAID WRITING	**PAPER:** CLASSIC CREST® TEXT	**CLIENT:** CAROUSEL	**PAPER:** ENVIRONMENT® WRITING
		PAPER: CLASSIC CREST® WRITING	

JUNE 1991

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STUDIO: GOTTSCHALK AND ASH INTERNATIONAL TORONTO, ONTARIO	**STUDIO:** URBAN TAYLOR & ASSOCIATES MIAMI, FL	**STUDIO:** JCNB CREATIVE DESIGN PINE BLUFF, WI	**STUDIO:** KATHY PODESTO DESIGN STOCKTON, CA
PRINTER: C. J. GRAPHICS, INC.	**PRINTER:** HAFF-DAUGHERTY GRAPHICS	**PRINTER:** SUTTLE PRESS	**PRINTER:** LODI PRINTING COMPANY
PAPER REPRESENTATIVE: VICTORIA ISON	**PAPER REPRESENTATIVE:** TRISH DORAN	**PAPER REPRESENTATIVE:** MEG KINNEY	**PAPER REPRESENTATIVE:** HARRY MILLER
PAPER DISTRIBUTOR: BARBER-ELLIS	**PAPER DISTRIBUTOR:** MAC PAPER	**PAPER DISTRIBUTOR:** BUTLER PAPER	**PAPER DISTRIBUTOR:** UNISOURCE
CLIENT: CCG INTERNATIONAL	**CLIENT:** URBAN TAYLOR & ASSOCIATES	**CLIENT:** JCNB	**CLIENT:** KAUTZ VINEYARDS
PAPER: CLASSIC CREST® WRITING	**PAPER:** CLASSIC CREST® WRITING	**PAPER:** CLASSIC CREST® WRITING	**PAPER:** CLASSIC CREST® WRITING

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SECOND QUARTER 1991

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DESIGNER: CELIA METCALF, DIRECTOR	**DESIGNER:** LEE HEIDEL	**DESIGNER:** DANA LYTLE/KEVIN WADE	**DESIGNER:** FAYE LOMAX
STUDIO: MIT DESIGN SERVICES CAMBRIDGE, MA	**STUDIO:** PROVIDENT LIFE & ACCIDENT CHATTANOOGA, TN	**STUDIO:** PLANET DESIGN MADISON, WI	**STUDIO:** BOEING SEATTLE, WA
PRINTER: ARLINGTON LITHOGRAPH	**PRINTER:** JONES PRINTING	**PRINTER:** COMMUNITY PUBLICATIONS	**PRINTER:** N/A
PAPER REPRESENTATIVE: STEPHEN BLANCHETTE	**PAPER REPRESENTATIVE:** PAUL ZWICKNAGEL	**PAPER REPRESENTATIVE:** MEG KINNEY	**PAPER REPRESENTATIVE:** JOYCE BOEWE
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On Our Cover A classic campaign? It's Absolut! Watch as art director, architect, modelmaker and photographer conceptualize, construct and capture Absolut Miami on film. See page 36 for every step of their process.

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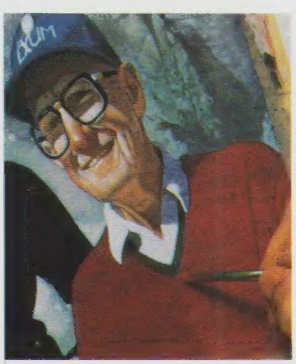

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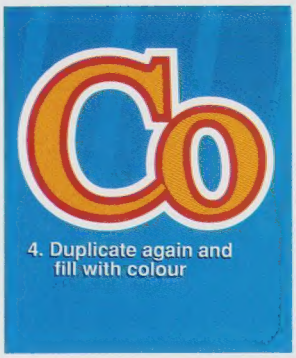

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See page 27 for *Step-By-Step Graphics*' Annual Call for Entries. Create a cover for our 1992 Annual, "The Designer's Guide to Illustration Techniques: The Traditional and The Digital," and put yourself in the running for more than $3,000 in prizes.

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Production Notes This issue was produced using PageMaker 4.0 and 4.01 on a Mac IIci, Mac IIcx and a Mac II. All text was imported from Microsoft Word and set in ITC Modern No. 216 and ITC Century (The Font Company), and Futura and Helvetica (Adobe). Film was output on an L330 at 150 lpi at Pendell Printing, Midland, Mich. (U.S.A.), where the magazine was printed.

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EDITOR'S NOTE

At *Step-By-Step*, we have always believed that what happens behind the scenes is as important as the finished product. For it is on those sometimes meandering treks to a solution that we find new energy and discover new ways to handle future work. While many far wiser than I have said this in more eloquent ways, it is the going, not the getting there that ultimately gives us the most satisfaction—in work and in life.

If you think back to your reasons for becoming a designer, illustrator, art director or production artist, you might remember being lured by the call of fame; seeing an image you created in print can be a powerful draw. Or you may have been seduced by beauty. But as you developed as an artist, the creative "rush" you felt when you solved a problem or saw things in a new light—and the benefits that may have resulted in future work—lasted far longer than any client accolade or industry award. In fact, day-to-day problem solving, the dialog with clients and co-workers and the time spent by yourself at the drawing board or the computer gives more satisfaction in the long run than shipping out that next job, however important it may be.

Take, for example, the team who created the Absolut Miami ad on our cover. Of all the models McConnell & Borow has built for Absolut, this was by far the most complex, requiring weeks of intricate detail work to create the illusion of an art deco building on Miami's famed oceanfront. Combine their efforts with the days of work photographer Steve Bronstein put in to mimic the sultry late afternoon light that gives this image its allure and you have built-in learning experiences that are bound to reap future benefits—for the client, its creators and you, our reader.

Another fascinating tale of problem solving concerns the production of the book "Passages," a photographic retrospective of one of the world's most renowned photographers and art directors, Irving Penn. (See page 48.) The problem-solving techniques publisher Nicholas Callaway and staff used for this massive undertaking represented a refreshing mix of old and new, from monotype to portable Macintoshes. No doubt how he combined the best from past and present technologies may help your own problem-solving efforts in upcoming projects.

Illustrators especially take satisfaction in the new paths they may discover in working on a routine job. There is always that fervent hope that the successful passage in one illustration may lead to a better, more elegant or quicker approach in the next piece. Brian Pinkney's tale of switching from watercolor to scratchboard (see page 80), and the resulting emotional trauma and successful resolution is one striking example, as is José Luis Ortiz's use of cast handmade paper as a design and illustration medium. (See page 88.) In his own very prolific way, C.F. Payne, whose images seem to have taken up a good percentage of the space in the illustration annuals this year, is a prime example of someone who obviously takes pleasure in the "going." Our story explains how he combines a variety of media to produce that flawless surface so characteristic of his work. (See page 62.)

OUR VIEWS ON VIEWPOINT A standing department which has tackled a variety of tough issues including accreditation and the ideal graphic design curriculum, "Viewpoint" is the place in *Step-By-Step* for discussion of industry issues, however controversial they may be. Whether we agree with the point of view or not, we feel it is our job to offer a forum for these ideas.

In this issue's installment, illustrator Marvin Mattelson contends that the juried illustration annuals underrepresent certain illustration styles and he outlines new judging guidelines he believes will solve the problem. We know there are others in the industry who feel as strongly about this issue—and, of course, others who would argue just as forcefully that the systems in place have weathered the test of time quite nicely. Since style can be a volatile issue even among the most laid-back illustrators, we expect there will be many differing opinions. For that reason, we encourage you to voice your views by filling out the survey on page 149. We will tally your input and publish some of the responses in the next issue.

In the meantime, we hope the variety of articles you find here will make your own "goings" more interesting and fruitful.

John Fennell, Editor

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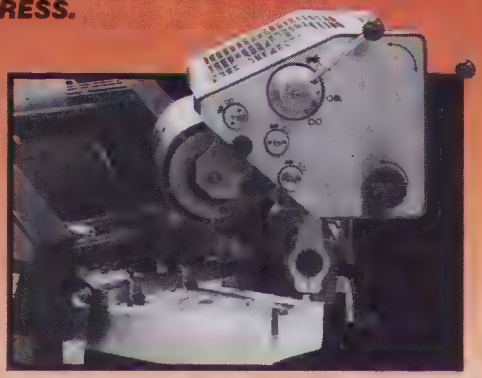

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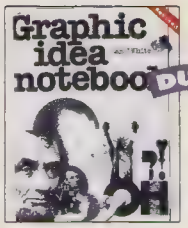

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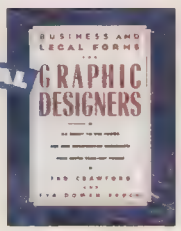

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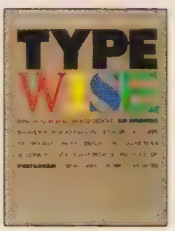

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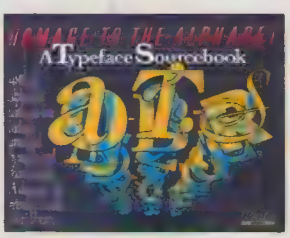

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CAREER TIPS

Helpful hints covering a variety of professional issues.

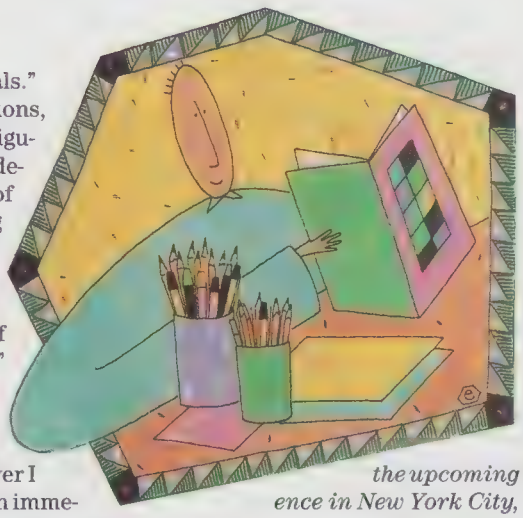
THE NON-PROMO SELF-PROMO

"The best promotion is sometimes not the most obvious promotion," says Houston designer Jerry Herring of his "Herring Design Quarterly," a subtle, delightful little series much anticipated and appreciated by the 500 or so "clients, friends and acquaintances" lucky enough to be on his

mailing list. Recipients have enjoyed mini-treatises on topless joints, fishing trips, paper silhouette cutting, a friend's snowdome collection, his son's participation in the Little League baseball world series and now his latest mailing, "Three Nuns in a Boat," which shares family snapshots from his father's 36-year-old, 8,500 piece slide collection. Herring's family, including seven sisters and three brothers, are shown without pretense, in first communion outfits, in pj's, in the buff—"a brief glimpse of a family and the inside of its living room," according to Herring's forward.

"I started doing them as direct mail self-promos that targeted art directors," explains the award-winning designer. "But I was constantly meeting people I wanted to keep in touch with. A lot of them will never be clients. But some will lead to business, and some to referrals."

Herring's reflections, combined with intriguing art, photos and design, form a kind of year-round greeting card that delivers a more relaxed self-promotional message. "It's my way of staying personal," says the designer, who has published the Quarterly for 18 years. "And whenever I send one out, I get an immediate rush of calls and notes, some very thoughtful and personal."



The Quarterly's popularity has proved so durable that Herring's studio has been able to produce most of them as trade-outs with printers. "We've even had printers contact us to print them," he laughs. *—C.F.*

SIX RULES FOR MANAGING STRESS

Whether you own a creative services business or work within a corporate environment, you have to deal with the stress that comes with balancing conflicting needs. You need to be business-like and you want to be creative. You need to dedicate yourself to your work and you want to spend time with your family. Sound familiar? You could probably write an endless list of personal and professional stressful situations.

Try these six rules for managing stress:

1. You'll never be caught up, so stop trying to be. There will always be a never-ending succession of tasks and responsibilities in your life. Stop waiting to arrive, start enjoying the journey. There is no end.
2. You'll never make everyone happy. Someone at home or at work will always want you to feel or behave differently. Stop expecting people around you to approve every move you make.
3. Physical activity of any kind is both a stress preventer and stress reducer. Plan at least 15 minutes of exercise every day—morning, noon or evening—it doesn't matter as long as it is at the same time each day.
4. Worry is a great producer of stress. Have pen and paper handy so that you can write it down. Get it off your chest.
5. Plan time off before you need to or have to. You will actually become more productive when you make the time to regenerate both your body and your soul.
6. Learn to say "no"—stop accepting everything laid at your door as something you have to deal with.

—Maria Piscopo

(The author is an instructor for DGEF's "Business Side of Graphics" and a speaker at the upcoming GRAFIX '91 conference in New York City, November 22-24.)

TOUT YOURSELF WITH NEWS CLIPS

If you have avoided using newspaper clips about yourself or your firm as part of your self promotion efforts because photocopies of the stories never look neat or authentic, try photocopying them onto newsprint.

Houston, Texas-based illustrator Bridget Mongeon reduces or enlarges a clipping and then pastes it onto a sheet of paper with the publication's masthead and dateline positioned at the top. Once she has achieved a good layout, she clears cut lines that may appear from photocopying to make a master, which she then photocopies onto newsprint. With a final trim, the result looks like an actual news clipping which will certainly add a new dimension to your self promotion package. *—E.S.*

SHARING INFORMATION OR 'LET'S BE FRANK'

How do you get your design firm to work as a cohesive unit, get staff members as well as principals to trust each other, speak freely about job responsibilities, direction of the business and other important topics that help a business run effectively?

You go on a retreat, not once a year, but once each quarter—a tactic Des Moines, Iowa-based Sayles Graphic Design has been using with success for more than five years. Principals John Sayles and Sheree Clark plus their three staff members pack their bags and head out on a Thursday evening to a lake condo an hour away, where they will stay until Saturday afternoon hashing out such topics as the successes and failures of the past quarter.

While these may sound like pleasure trips, Clark assures, "This is work, not a

Illustrations by Emily Polishook

party." Before every retreat, Clark prepares a schedule that is closely followed. The agenda often includes: discussions of past projects (what are the winners and why? What were the flaws and how could they be corrected?); new ways to set goals; budget decisions (what can be cut and where more money needs to be spent) and competition entries (costs and worthiness when compared to other forms of self-promotion).

Role playing is sometimes used to help elicit valuable information. For example, staff members and principals have gone through the motions of portfolio presentations and presenting comps to a client, while those observing will give feedback on how the presenter could be more effective.

At other times, guest speakers are invited to give presentations. One year a vendor was invited to discuss their operation and how the designers could better work with the firm.

This seeming luxury costs the firm only $182 per night, with food and beverages totaling a little under $200. Nobody on the staff pays for anything, but everyone takes their turn cooking.

The retreats are a definite hit with staff members who continually vote to keep the retreats and cut operational costs elsewhere instead. "If they are planned and conducted with no hidden agendas," concludes Clark, "the retreats are worth every cent and minute." *–E.S.*

HOURLY RATE OR FIXED PRICE?

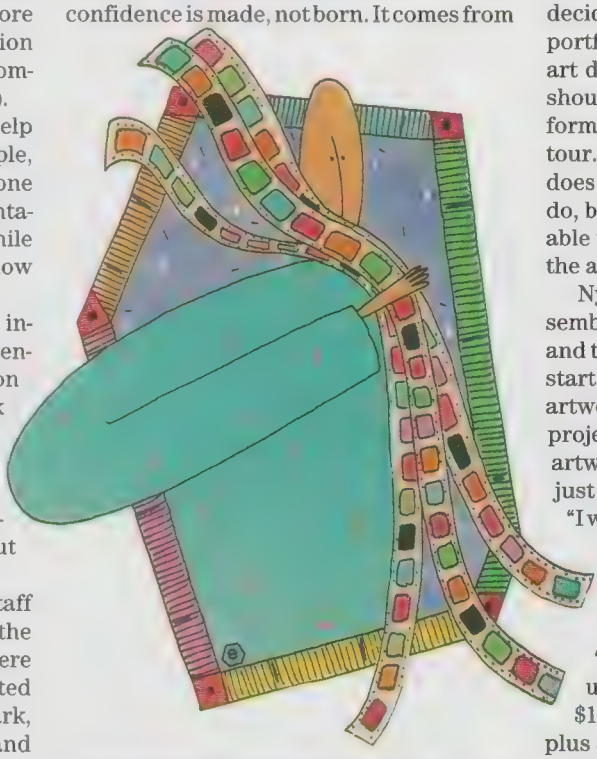
Is it better for freelance designers to charge an hourly rate, day rate or quote a fixed price for design services? "Job pricing is only good for those who are experienced and well off enough to be gamblers. It is not good for those who are inexperienced, faint of heart or can't afford to take an occasional financial hit," says Cameron Foote, editor of *Creative Business*, a newsletter for freelancers and small studio owners.

In most cases it is better for clients and designers to work with estimates rather than quotes, and these estimates should be based on the time it takes to do a job, adds Foote.

Designers may also want to consider a flexible approach, charging hourly rates if you do many small jobs for many clients, a day rate for larger, more conceptual assignments and job fixing for routine assignments for established clients. *–J.F.*

DEVELOPING SELF-CONFIDENCE

If you set out to study very successful creative people, the one thing you would find they all have in common is a very strong, calm, clear center of self-confidence. This confidence is made, not born. It comes from



testing yourself and winning the tests—tests not only of your creativity and technical ability, but tests of professionalism and business skills.

The most important thing to know is that you must not wait to feel confident to act confident. You'd wait forever! It turns out that feelings follow behavior and not the other way around. Don't wait to overcome doubt and fear before facing any professional challenge. Accept that they are not negative feelings but simply indicators that you are into something ambitious.

The trick, of course, is to learn to accept the fear and go on to do the work at hand. The most common technique for this is called "visualization." You must see yourself accepting the challenge, mapping a strategy to meet it and then successfully accomplishing the task at hand. Whether it is the job interview of a lifetime or a presentation at a client meeting, this technique works to create your success and the feelings of self-confidence that will certainly follow. *–Maria Piscopo*

WHAT'S NEW: PORTFOLIO ON DISK

A glimpse of the future slipped into our mailbox recently: an electronic portfolio. Illustrator Tim Nyberg, who works extensively on a Mac IIci using Adobe Illustrator, decided that instead of hauling a heavy portfolio case all over town and taking up art directors' precious time (and his!), he should put some of his work on disk in the form of a 1 minute, 30 second, self-running tour. "A DiskFolio," he calls it. "Not only does the disk reflect the variety of styles I do, but it also shows that I have a comfortable working knowledge of the Mac," says the artist.

Nyberg used MacroMind Director to assemble and coordinate his artwork on disk, and to create the simple instructions at the start of the tour. He imported his Illustrator artwork into MacroMind Director for this project, but noted that conventional (flat) artwork and photos could be scanned in just as easily.

"I wasn't all that familiar with MacroMind when I started this project, so it actually took me about three days to perfect it," notes Nyberg, adding that now he could put together a new "DiskFolio" in about half the time. Each unit he sends out costs approximately $1.25 (the price of one 800K diskette) plus $.58 postage.

The illustrator says the interest generated from the 25-plus disks he has sent out has been good. In addition, the novelty of Nyberg's approach has added mileage to each mailing's reach: Art directors tend to pass them on to other art directors.

One drawback to the designer's approach: "I have to know in advance who has Macs and who has the memory to run the disk [approximately 5 megs of RAM]." In the future, he plans to use a postcard to survey his potential recipients prior to sending his portfolio. *–C.F.* ■

In addition to the material supplied by Maria Piscopo, contributors to this issue's "Career Tips" column include Step-By-Step Graphics *staff members Emily Schrubbe, John Fennell and Catharine Fishel.*

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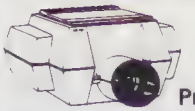

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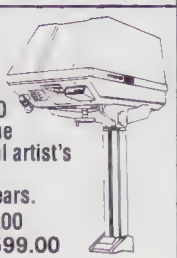

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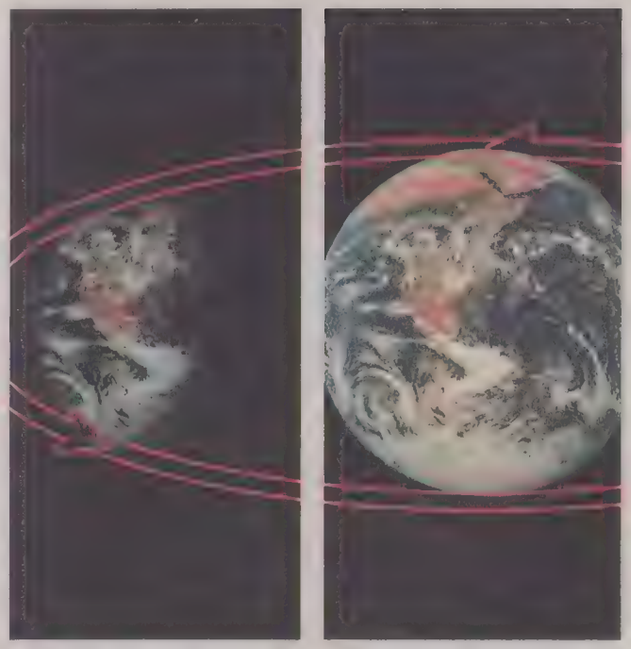

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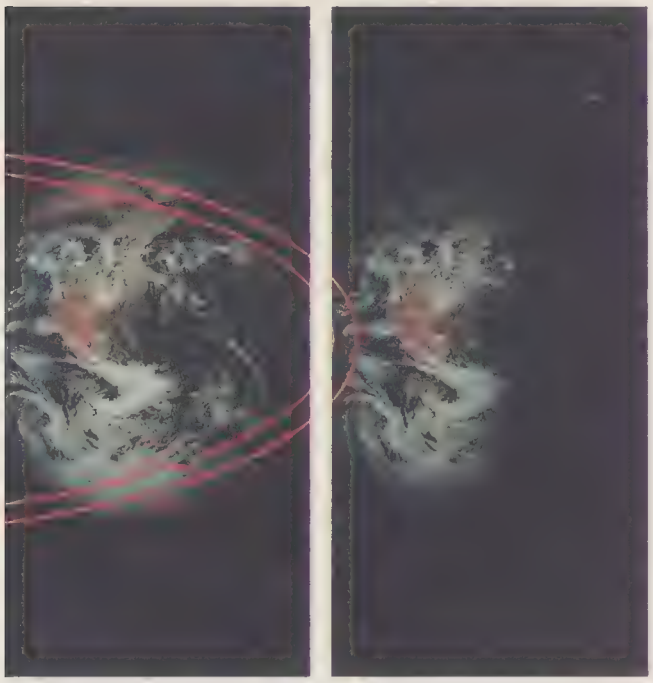

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Entries will be judged on the basis of theme and magazine cover appropriateness, and technical and creative excellence. After a preliminary pre-judging by the magazine staff for cover suitability and reproduction quality, final winners will be chosen by an international panel of judges well-versed in traditional and electronic illustration and design, including illustrator Gary Kelley; *Atlantic Monthly* Art Director Judy Garlan; computer illustrator Javier Romero; and others.

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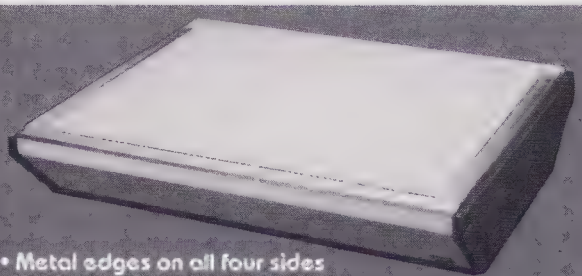

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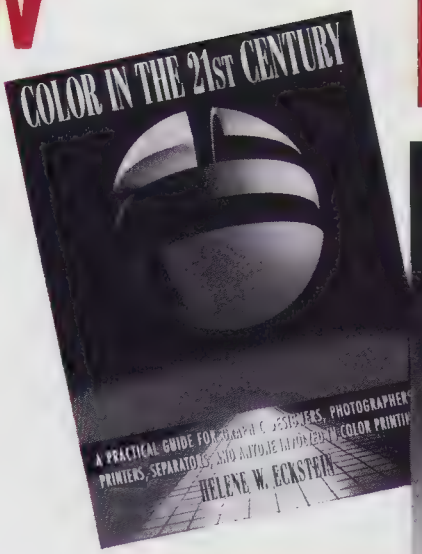

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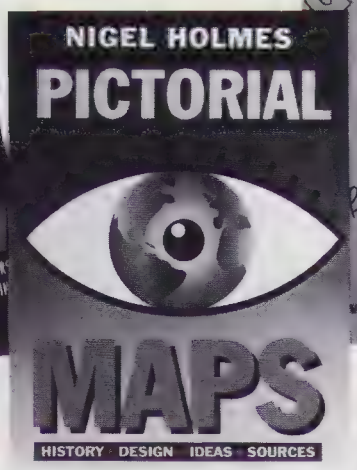

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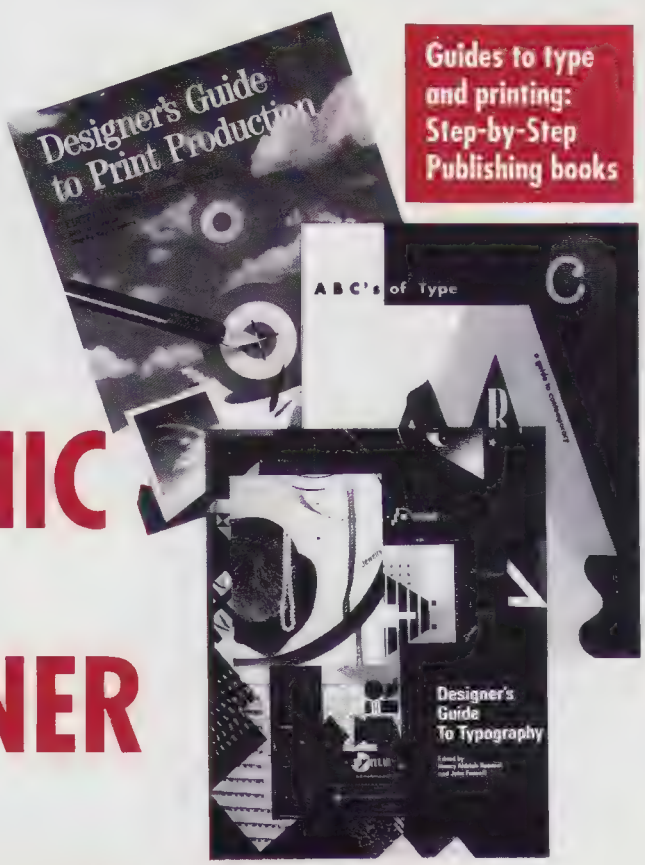

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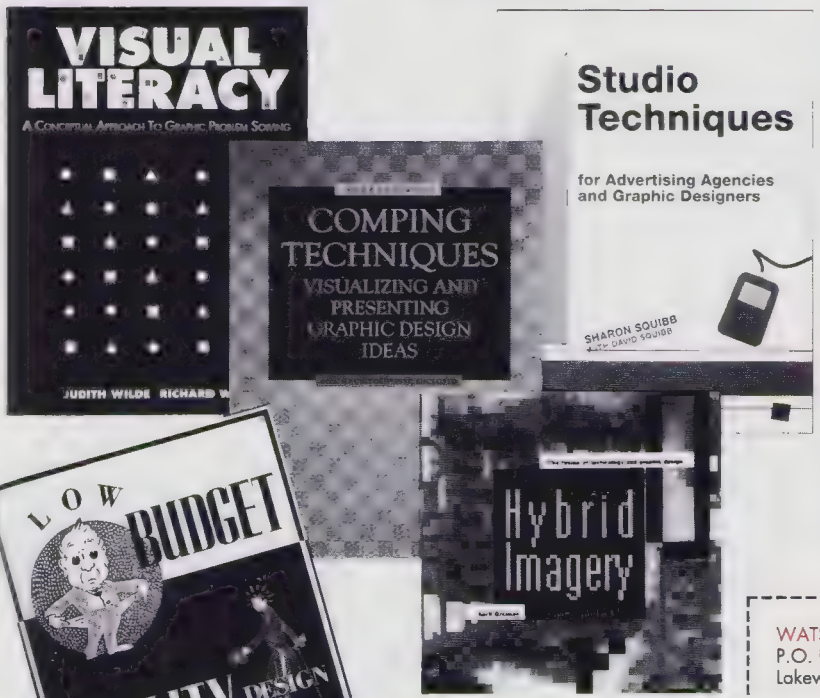

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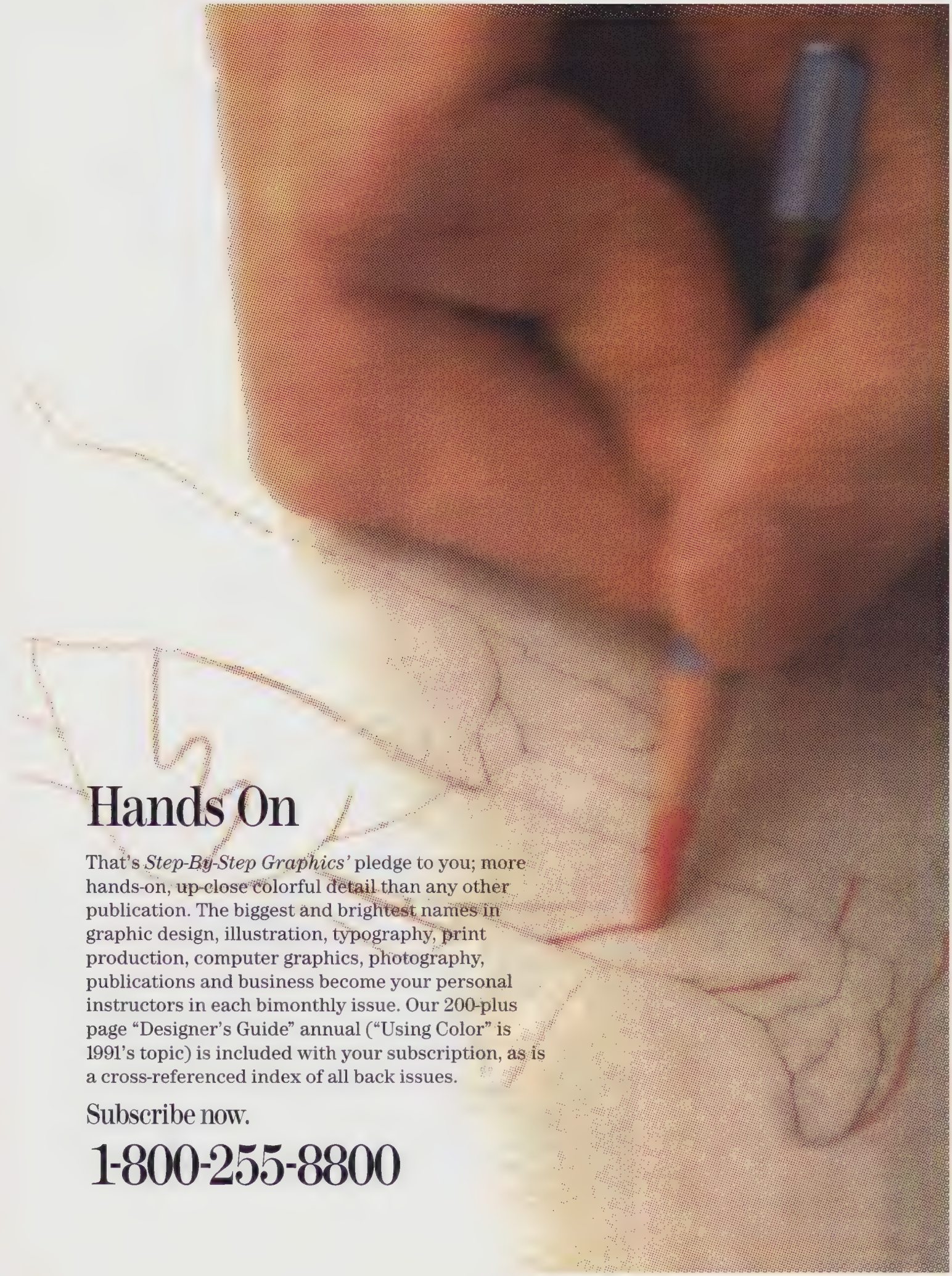

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Circle 21 on Information Card

Absolut Advertising: Constructing the Believable

Learn how art director, architect, modelmaker and photographer use their individual skills to produce yet another classic ad for Absolut vodka.

By Susan E. Davis

What have they done now? That's what people think when they spot a new Absolut vodka ad. With over 140 ads in the last 11 years, Absolut has become a phenomenon worthy of the Guinness Book of World Records: It has created one of the longest running, most successful ad campaigns in the history of American advertising.

Two ingredients of its success are seemingly contradictory: consistency and variety. Yet, within a very simple, very direct format, the campaign has produced endless witty variations, as whimsical as a Mozart sonata or as amusing as an Ellington improvisation.

"Consistency in and of itself is very, very boring," notes Arnie Arlow, creative director at TBWA, the advertising agency responsible for the campaign. "However, if you combine consistency and within it have variety, you've really got the golden rule in life or in art. You've got the solid foundation, the feeling of security we all need, plus you've got variety to make it exciting."

Did Geoff Hayes, TBWA's senior vice-president who conceptualized the campaign in 1980, ever imagine it would become a classic in the industry? "At the time, nobody thought for a second it would be as successful as it has become," admits Hayes. "It was just one of three or four campaigns that we presented to get the account. It happened to be the favorite campaign that we did and the one we were hoping to sell."

And sell they did. When Carillon Importers started selling Absolut in 1979, a year before the campaign began, imported vodka accounted for less than one percent of all vodka sold in this country, with Stolichnaya moving 265,000 cases a year compared with Absolut's 54,000 cases. Within six years, Absolut had become the best-selling imported vodka—with nearly three million cases a year in 1989, one million more than its closest rival.

"As it turns out," observes Hayes, "the campaign has everything that could possibly make a client happy. It's got a huge product shot. It's got the name of the product in the headline. All the body copy you'd want to know about the product is stenciled on the front of the bottle. The only thing we brought to the product is the light touch."

But that appealed to Michel P. Roux, president of Carillon Importers, Ltd. In fact, Roux, a connoisseur of fine art, has gone on to initiate several types of ads himself—the art and the fashion series. (See the sidebar, "The Absolute Mystique.") While almost all the ads feature the bottle in a particular context, one distinct category is the cities series, which started with Los Angeles and now includes New York, Chicago, San Francisco and the latest in the group—Miami.

As Steve Bronstein, who has photographed almost all the mainstream advertising shots for the campaign (some 50 illustrations over the last eight years), notes, "When I started, Absolut was no big deal. Nobody knew what Absolut was. It just developed into something wonderful as a result of the teamwork of everybody involved."

In fact, the complex Miami ad involved a high degree of expert collaboration. How the various players applied their respective talents and interacted with each other to create this elaborate ad is one of the most striking features about its production.

THE CONCEPT

"It's not an idea to think 'let's do Miami,'" explains Harry Woods, copywriter of the TBWA team responsible for the Miami ad. "The idea is doing the bottle as an art deco building."

Steve Feldman, art director of the team, remembers the idea came about as the team was working on something else. "We were looking at a book about architecture in Miami and 'boom.' Doing an art deco building just seemed the obvious way to go." The book Feldman and Woods consulted is "Tropical Deco: The Architecture and De-

Absolut Miami This elaborate set, which took weeks to build and photograph, was one of the most complex ads in the Absolut city series, which includes Chicago, New York and Los Angeles. It was conceived and art directed by Steve Feldman and Harry Woods, built by the firm McConnell & Borow and photographed by Steve Bronstein.

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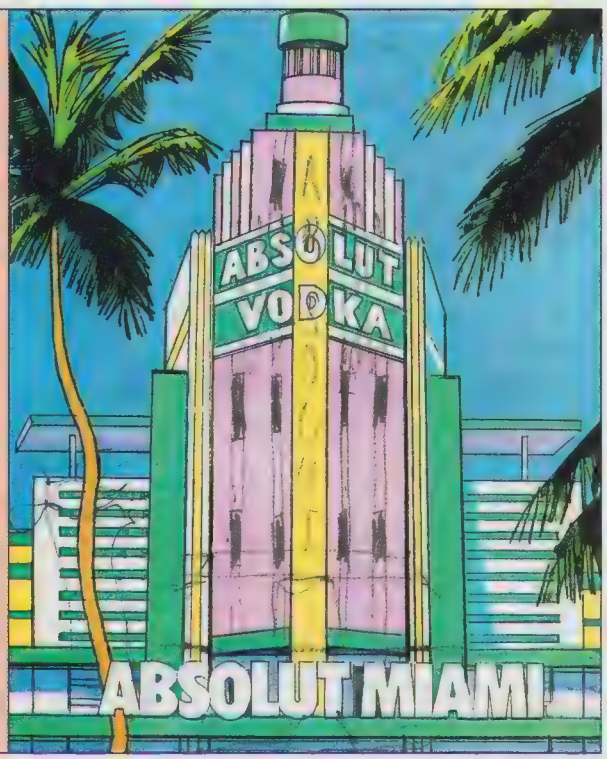
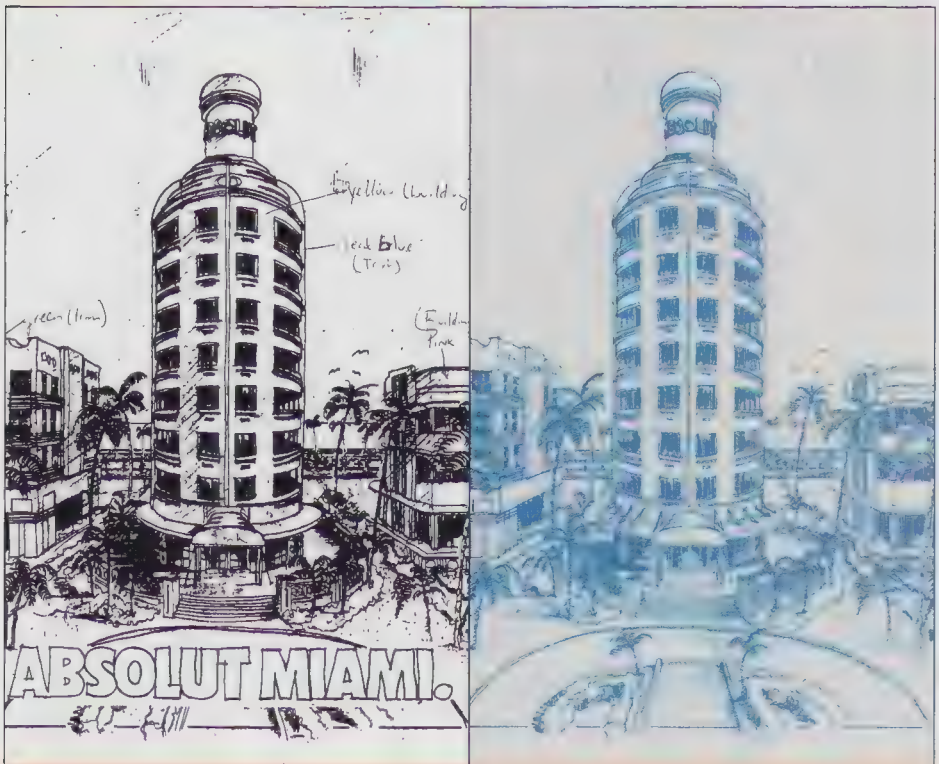
AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. © 1991 V&S IMPORTED BY CARILLON IMPORTERS, LTD., TEANECK, NJ.



1 For a concept meeting, TBWA art director Steve Feldman roughed out a preliminary 9½ x 11½-inch pen-and-ink sketch, which he then colored with markers. Note the changes written in marker that alter the placement of the word "Absolut," lower the scale of the palm trees and introduce an entrance to the art deco building. Later, the concept sketch would be altered dramatically.



2 Architect Gary Rosard sketched his concept of the building 10½ x 12-inches with India ink and a Rapidograph. He turned the drawing into a blueprint by running it through the diazo machine in his office. Note that suggestions for possible colors of the buildings were marked on this photocopy.

sign of Old Miami Beach" written by Laura Cerwinski, photographs by David Kaminsky (Rizzoli, 1981). Later, they found "Deco Delights: Preserving the Beauty and Joy of Miami Beach Architecture" (E.P. Dutton, 1988). Everyone involved with the project consulted both books for reference at various times during the process.

Feldman worked up a presentation sketch of the concept ❶. After it was approved, the team contacted Bronstein who admits, "I wasn't in love with the comp. It was obviously a swipe from a book. It looked like it could be an ornament on a building, like a marquet. So I said let's make it a 10- or 12-story building and get an architect on it."

While Bronstein knew that modelmaker Mark Borow, one of the principals of the New York firm McConnell & Borow, Inc., hired for this and other Absolut jobs, could have constructed a model without an architectural drawing, he felt an architect would know what would work structurally and stylistically. Feldman and Woods concurred. "We wanted it to be a building that could really exist," clarifies Woods, "so when you look at that model you do a double-take wondering if that's really a building or not."

ARCHITECTURAL DRAWINGS

That's how architect Gary Rosard joined the team. As it turned out, not only had Rosard visited Miami and taken pictures of some of the many art deco buildings there, but he had worked on the renovation of that quintessential art deco skyscraper, the Chrysler Building in New York City. After devising some sketches, Rosard presented them to the other members of the team.

"I did some studies putting the building in the context of downtown Collins Avenue, where all the hotels are," states Rosard, "but the ad agency wanted the building to stand out more front and center, to have more prominence. They liked one early sketch that showed two small buildings on the sides, so I developed it more. There were obvious parameters that limited what I could do—like the shape of the bottle and the art deco look—so it was really a matter of marrying the two together to make something convincing."

Though daunted at first because the curve of the bottle at the top "seemed like a strange shape to build a building in," Rosard found that "doing concentric set-backs was more in keeping with the style of architecture, and fins were often used as a device to set off details. That gave me the opportunity to make the curve of the bottle shape more of an architectural thing than a deco-

rative thing—to do it in the proper context."

Feldman and Woods approved Rosard's second drawing ❷. In addition, they asked Rosard to do a facade elevation of the Absolut building, showing the proportions of windows and floor heights in relation to the proportion of the bottle ❸. The only things Rosard did not work out were a structural analysis, which would have been required for a built project, and elevations for the two smaller buildings. Though Rosard notes that "the tops of the big buildings in Miami were often used for signage," TBWA art directors opted not to use the Absolut name on the neck of the bottle as planned in the drawings.

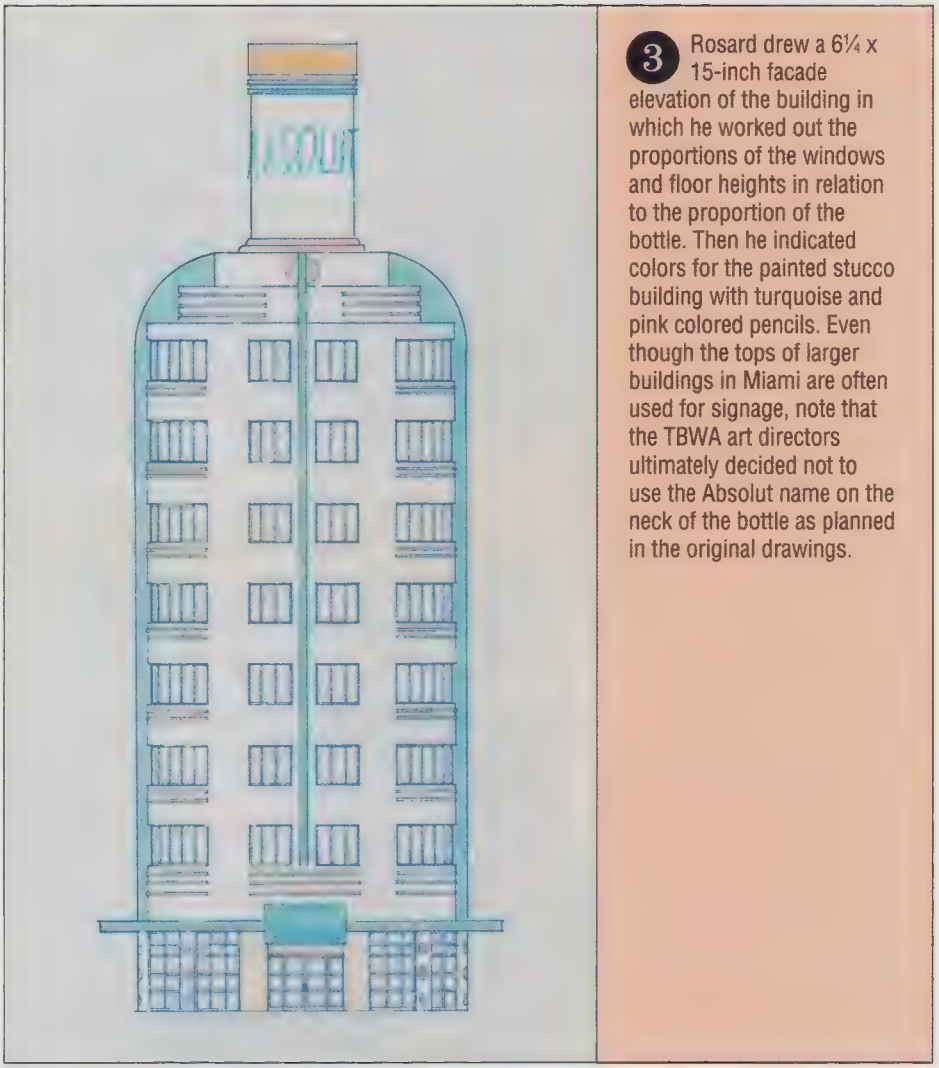
PREPARING TO BUILD

Even though McConnell & Borow has built 12 other Absolut models over the past four years, Borow says, "This was the most complex project we've done for Absolut. It took us five weeks to make it. We had three or four people working on it practically all the time. Architectural pieces tend to be time-consuming, labor-intensive work."

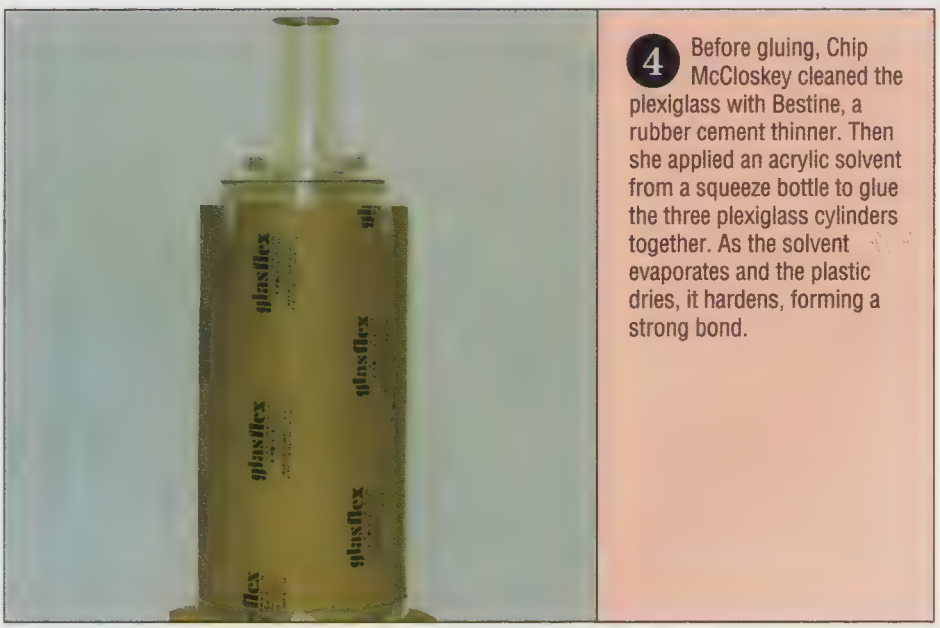
Borow speculates that had this job been done by an architectural modelmaker, it would have taken a year to build. "We don't have to work to a particular scale, and we never have to finish the backs of anything," explains Borow. "Everything is just facade for the camera. We're going for effect, so we can take some shortcuts, just as long as the ultimate effect is right."

CARDBOARD MOCKUP To check the basic shapes, sizes and relationships, Borow's crew—Mark Varvoutis, who oversaw the project, Chip McCloskey and Richard Posch—built a very loose cardboard cutout of the set, which was then mounted in front of a camera to approximate the shoot. "I always get the photographer's input on the mockup, especially with a set," notes Borow. "I knew where the eye level was here, but sometimes the photographer may want to go higher or lower or change his angle slightly. I can second-guess him sometimes, but it's better not to. The only thing we really had to figure out that I didn't already know was the shape and depth of the set and how to break that down in relation to the buildings."

Yet, while Bronstein was roughing in where he wanted the camera angle to be, he decided to change the position of the side buildings. "We opened them up so they're 110 degrees," relates Bronstein. "That gives a little more dimension on the sides. Otherwise, it would seem two-dimensional and you wouldn't see the sides. It was a small



❸ Rosard drew a 6¼ x 15-inch facade elevation of the building in which he worked out the proportions of the windows and floor heights in relation to the proportion of the bottle. Then he indicated colors for the painted stucco building with turquoise and pink colored pencils. Even though the tops of larger buildings in Miami are often used for signage, note that the TBWA art directors ultimately decided not to use the Absolut name on the neck of the bottle as planned in the original drawings.



❹ Before gluing, Chip McCloskey cleaned the plexiglass with Bestine, a rubber cement thinner. Then she applied an acrylic solvent from a squeeze bottle to glue the three plexiglass cylinders together. As the solvent evaporates and the plastic dries, it hardens, forming a strong bond.

Figures 4, 5 and 7 through 10 courtesy of McConnell & Borow. All other photos by Steve Bronstein.

5 To make the windows, McCloskey cut 1½-inch strips of plexiglass from the same tubing as the core, slit them open, placed them around the tube, and bonded them with solvent 1½-inches apart. She added 1½-inch squares and other smaller pieces as needed to define the areas between the windows. After patching the seams with very fine red glazing putty, she carefully sanded the surface, making sure not to scratch it.

6 McConnell & Borow crew member Mark Varvoutis drew elevations of the two side buildings at full scale so the buildings could be assembled directly on top of the drawings. After measuring pieces of ¼-inch plexiglass and cutting them out with a table saw, he bonded the pieces together by applying acrylic solvent from a squeeze bottle.

7 The three buildings are assembled so that principal Mark Borow can check their progress. The two smaller buildings, whose windows have been covered with masking tape, have already received one coat of gray lacquer primer; red glazing putty has been carefully plugged into whatever seams remain.

decision, but a key one."

INTERPRETING THE DRAWINGS Another preliminary step required what Borow calls "interpreting the drawing to make it work for us." Explains Borow, "Even if the art director gives us a layout that's practically a photorealistic rendering of what he wants, we still have to interpret it, make it work for the camera and for the materials."

As he studied Rosard's facade elevation, Borow found that the vertical space between windows needed to be enlarged slightly so that, if built to scale, each floor would have eight-foot ceilings. While revising the elevation, he gave the lobby the equivalent of a 12-foot ceiling. "We also made the shape of the bottle, even though stylized, more accurate," relates Borow. "The bottle was a little short, so we lengthened it. That's something the agency is very careful about."

BUILDING THE MODEL

When the in-house production drawings were completed, Varvoutis ordered supplies for the project—mostly huge quantities of ¼-inch plexiglass for the buildings. Borow decided to use plexiglass because "it's really nice to work with. You can get clean edges, it glues together well, and you can sand and finish it beautifully."

McCloskey, who took responsibility for the Absolut building, started with a plexiglass cylinder just short of three feet in length. For the top end, she used a table saw to cut out three cylinders, decreasing in diameter. For the bottom end—the lip that protrudes over the lobby floor—she used a 14-inch-diameter disk, made of ½-inch plexiglass. Then, she glued all the pieces to the core tube ❹. To make her work easier, she cut an eight-inch opening down the entire cylinder and opened up the back of the tube. She also added fins on the sides, constructed the cap at the top and cut out the opening for the entrance at the bottom.

Creating the recessed windows proved to be a time-consuming effort. To do this, McCloskey glued strips of plexiglass horizontally along the tube, filling in vertical areas as needed ❺. After covering the window areas with masking tape, she patched the seams with red glazing putty. *Tip: Glazing putty, which can be purchased at an auto body shop, is a very fine grade of putty used to fill in tiny cracks.*

SIDE BUILDINGS Constructing the other two buildings at the same time, Varvoutis and Posch worked directly on top of full-scale pencil drawings done by Varvoutis. After measuring sections of ¼-inch plexiglass to size, they glued them together ❻. They

completed the two-sided constructions by patching the seams with glazing putty and smoothing the surface with fine sandpaper.

After all three buildings were constructed, Borow assembled them as they would appear in the ad to check their overall appearance ❼. "We had to be sure the buildings were structurally perfect before we began painting them," relates Borow. McCloskey also glued a round piece of styrene to the bottom of the Absolut building for the patio and added some sets of horizontal molding strips below the windows. This kind of detailing adds art deco styling to the building.

PRIMING AND PAINTING

After applying the first coat of lacquer primer, the crew checked for seams and applied more glazing putty where needed. "We go through that process as many times as it takes," notes Borow, "until we know that all the seams are gone and before putting on the first coat of paint." In this instance, McCloskey added an undercoat of white paint over the gray primer on all of the buildings.

Next, she sprayed a "light tannish yellow" lacquer paint as the base coat on the Absolut building. Observes Borow, "We choose colors that we liked, but we deliberately went with colors that had an old look. After all, this is supposed to be a building from the 30s. We also went with cooler colors for the main bottle because we're selling vodka, which is a cool, crystal clear product."

After masking off almost the entire Absolut building, the pink lacquer paint was sprayed on the decorative trim ❽. Again, says Borow, the pink was "probably a little cooler than we would otherwise have used." Then the final coat of turquoise was applied to the remainder of the trim. "Instead of using a vibrant California turquoise," says Borow, "we went with one that was just a little subdued. It had a little bit of gray in it just to make it look old." *Tip: While lacquer is the most effective paint for modelmaking, exposure to it is dangerous. When using this kind of paint it is best to work in a spray room and wear a mask and gloves.*

The painting process was an enormous undertaking, comments Borow. "Each building had three or four colors and we had to mask off everything to cover up each of the colors. It took us at least a week to paint all three buildings, and then we had to unmask everything and start laying in all the window framing—every single window in every single building."

❽ After giving the Absolut building an undercoat of white lacquer and a basecoat of a light tan, McCloskey masked off the entire building and spray-painted the pink trim. "We only use lacquer paint because it's very strong, you can work with it very easily and it dries very fast." The team chose cooler colors for several reasons: First, these tints had a 1930s look, and second, the client's product, vodka, is a cool, clear product.

❾ After the turquoise trim was applied to the fins and bottlecap at the top, Richard Posch helped place in the many tiny window frames with strips of 1/16- and 1/32-inch Lectraline (Letraset) tape. "We used styrene in some places," notes Borow, "to give more dimension to some of the window moldings."

Crew members placed in tiny pieces of 1/16- and 1/32-inch Lectraline (Letraset) tape to give the illusion of metal window frames ❾. *Tip: Lectraline tape, available at most art supply stores, comes in self-adhesive rolls in a wide range of widths and colors. Modelmakers find it useful for detail work.*

COMPLETING THE MODEL

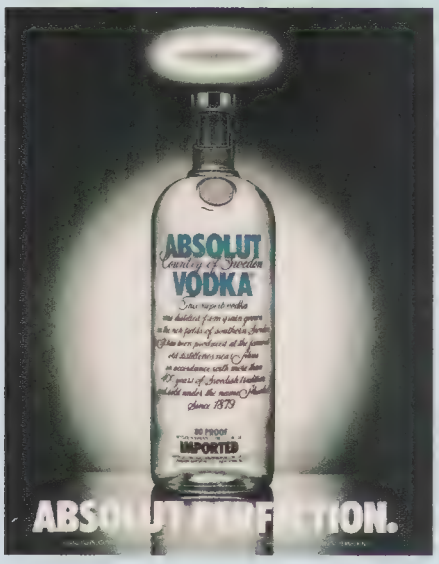
While the buildings were nearly complete, before they were ready to sit by the ocean, thousands of intricate details needed to be carefully coordinated. Besides building all the tiny props—patio furniture, beach umbrellas, cabanas, flowers, shrubs, palm trees and so on—the crew created patios out of plexiglass and the lawn with "railroad grass," which is sold in model train stores. While Borow has used various techniques to create grass over the years, he believes "railroad grass" is the most lush and authentic looking ❿.

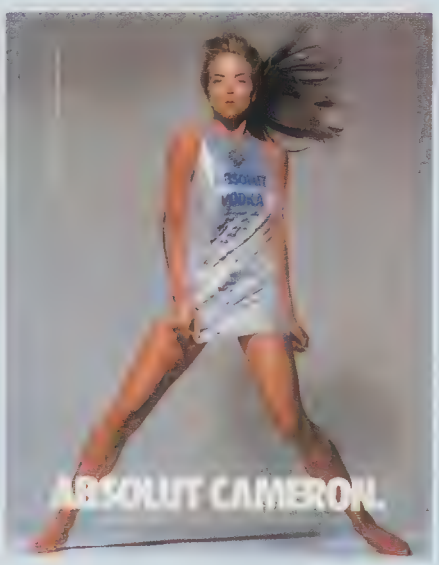
To simulate interiors, Borow asked Bronstein to take some chromes of rooms from a variety of printed reference sources. His plan was to tape the resulting transparencies to the insides of the models, which Bronstein could then light from behind, thus eliminating the need to construct interiors. Flooring for the lobbies of the buildings was photocopied on a color copier from a book featuring art deco details ⓫. *Tip: A good source for art deco details is "Original Art Deco Designs" by William Rowe (Dover Publications, 1973, 31 East 2nd Street, Mineola, NY 11501.)*

Borow found other deco motifs in this book that could be used for such details as the railings that rim the patios around the three buildings and for the entrance door. A crew member traced several designs for the railings with a Rapidograph, and the artwork was sent overnight to Insight Designs (Oakland, Calif.), which etched the designs in miniature brass fittings.

Tip: This process is known by two names: etching and chemical milling. It is called etching when only the surface is given dimension, as in an etched photo plate. When the metal is etched into a three-dimensional product, it is referred to as

THE ABSOLUT MYSTIQUE





While it may seem that the Absolut ads have always been around, the first ad was conceived just over a decade ago in 1980 and really began reaching people years later. "People started noticing the ads about five or six years ago," admits Geoff Hayes, who conceived of TBWA's now classic campaign with creative partner Graham Turner. "It takes a lot of advertising to break through public consciousness."

But TBWA has done just that, making Absolut synonomous with upscale taste and sophistication, and in the process selling millions of cases of the Swedish vodka. The brand now corners 60 percent of the total $500 million imported vodka market and continues to grow at a rate of 30 percent a year.

"Ten years ago when the campaign started, liquor advertising was terribly boring," notes Hayes. "The first thing that came to our minds was to lighten up a little. Let's have a little humor somewhere—something to entertain, to give people a little snigger."

Hayes attributes the campaign's success partly to good timing. "A younger market was starting to drink vodka and moving away from the whiskeys," he states. "The attitude of the agency and the client just happened to hit the spot at the right time. Everything gelled."

A key ingredient was Michel P. Roux, president of Carillon Importers, Ltd., which distributes Absolut in the United States. "Instead of getting duller and more restrictive, the campaign made him much more adventurous," notes Hayes. In fact, Roux is personally responsible for initiating two variations on the campaign's theme—Absolut Fashion and Absolut Artist. In the former, ads feature the work of famous dress designers, and in the latter, some of the trendsetters in the art world have contributed original works highlighting the bottle.

"Michel Roux really has a feel for the

chemical milling. From the original drawing, a negative rendering, called a photo tool, is made. The photo tool is then imaged with ultraviolet light onto a piece of metal covered with a photo-resist coating. Areas that receive ultraviolet light will be protected from etching and remain flat metal; areas that are blocked from the light will be etched away. (While this describes a negative working process, positive working processes are available.) The metal is then placed in a conveyorized etcher where it is sprayed with acid. After rinsing, the photo-resist is removed.

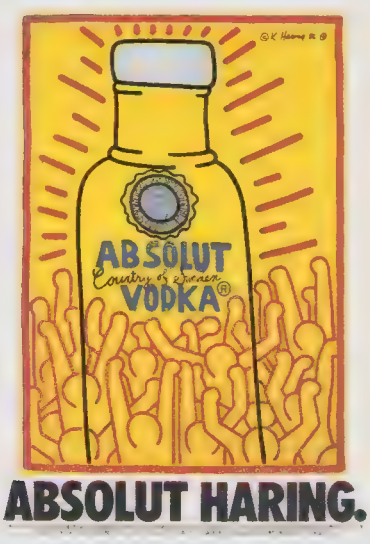
One of the last things Borow built was the beach behind the buildings. Crew members carved and sanded a rectangular sheet of foam board to look like sand and made the water out of a rectangular sheet of Gatorboard. *Tip: Gatorboard has a synthetic wood veneer. Because it is infused with a polyester resin, it is very hard and strong, yet very lightweight.* After coating the top of the Gatorboard with spackle applied in wavy shapes and letting it dry, the crew covered the board with aluminum foil and lightly airbrushed a mixture of different shades of translucent blue acrylic paint over the foil. The simulation has a reflective quality like water.

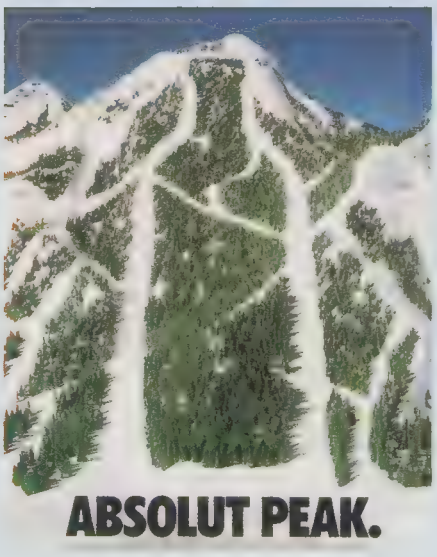
When it was finally assembled, the pie-shaped set measured approximately 52 inches across the front, eight to 10 feet across the back, six feet deep and slightly under three feet high. Sums up Borow, "Every job is a new challenge. I couldn't have done this model without the books on Miami architecture. A drawing is just a representation. We needed to know details, textures—all the little things that make a model real."

PREPARING FOR THE SHOOT

During the five weeks while Borow was building, Bronstein, co-founder of Bronstein Berman Associates, was planning for the shoot. One of his first considerations was an appropriate backdrop. He looked through stock rental backdrops, but did not find a cloudless blue sky that came close to what he envisioned.

"Then I happened upon a swipe of sky I





Classic Campaign Absolut Perfection was the first ad created for Carillon Importers, Ltd. in 1980 by Geoff Hayes and Graham Taylor. Absolut Attraction is considered a classic among the 140 ads created by TBWA. Absolut Cameron, one of the first of the fashion series of ads, and Absolut Haring, painted by artist Keith Haring, is in the artists' series, both conceived of by Carillon president Michel Roux. Absolut Peak is one of the environmental ads created by TBWA team Harry Woods and Steve Feldman; the set for it was also built by Mark Borow and shot by Steve Bronstein.

product," states Steve Feldman, the art director in the team responsible for Absolut Miami. "That's really why the campaign has been such a great success." Its numerous awards include a Clio, the MPA Kelly in 1989 and the AMA Grand Effie in 1990.

Nowadays, everyone in the agency works on the account. Notes Harry Woods, the copywriter in the creative team responsible for Absolut Miami, "Every team has a file in their office of backlogged ideas for Absolut that may come out two years from now." It often takes that long because the agency moves cautiously; after all, they now have a reputation to live up to. "We look at a bunch of ideas and of those we reject more than three-quarters," says Arnie Arlow, creative director on the account for the past seven years. "Finally, we bring the client only what we believe is publishable. Then we go through even more of a winnowing procedure so that what we get is the cream of the crop. We don't do ads by rote."

Pinpointing its audience is another concern. Explains Arlow, "The reason this campaign is so vital is we actually tailor ads to the audience of a particular magazine. We get calendars of events and a stack of magazines in front of us so we can see what people are looking for. That way we're not creating ads in a vacuum. We're creating ads that have some currency or relevance to a specific audience." For instance, Absolut Fax was recently tipped into *Forbes* magazine, and Absolut Bravo can be seen regularly in New York City playbills.

"It looks simple" is one of the things Arlow is tired of hearing, but he states, "The truth is it's not simple at all. It's difficult to get the right twist and play between the words and the pictures so it's fresh, current and pertinent."

That may be so, but it looks easy. And that is certainly all part of the Absolut mystique.

10 "Railroad grass" was spray-glued onto large sheets of Gatorboard and foam board (left). Lawn chairs are constructed with plexiglass, floral wire and Lectraline tape. The tape was affixed to the plexiglass to give the illusion of plastic backing (right).

11 From a book on the subject, Borow copied art deco details on a color photocopier to create flooring for each of the three lobbies. With the appropriate lighting, they created a subtle but interesting effect in the final chrome.

12 Bronstein's assistants Leonard Wolf and Jeffrey Schiffman mounted the backdrop sky in Bronstein's ample Soho studio; after constructing some rigging and clipping the backdrop to the rigging with "A" clamps, they suspended it at the appropriate height.

liked with clouds," says Bronstein. "Using that as a reference, I hired a backdrop painter, Sandro Laferla, who works with a big airbrush and has a real knack for being able to make backdrops that look real." ⓬ Because Laferla retains ownership of the work, Bronstein only paid a fee for commissioning it. Laferla will then be able to rent it out of his library of 300 to 400 backdrops. *Tip: Average fees to rent backdrops can range from $300 to $500 for several days.*

COMPOSING THE SHOT

Borow had to rent a 10-foot truck to move the model in pieces the few blocks to Bronstein's Soho studio. He spent the next two days assembling and perfecting the set under Bronstein's direction. "Everyone has a responsibility to handle the job at certain points; then it passes on to the next person," says Borow. "Once we go over to Steve's and he sets up the lighting and camera, he tells us what he wants according to what the camera sees and what he feels is needed to compose the photograph."

SETTING UP THE MODEL With art director Steve Feldman and copywriter Harry Woods on hand to oversee the shoot, Borow and Varvoutis began assembling the set, starting by positioning the large lawn area on top of production tables; then the Absolut building was placed on top of its patio. To give the impression that the building was lived in, Borow and Varvoutis taped the chromes Bronstein's staff had taken from interior design magazines behind the windows. Strobe lights were then positioned behind the building, so that it would function like a lightbox ⓭.

Next, the two adjoining buildings were placed in the set ⓮. Then, Borow and Varvoutis spent hours positioning the hundreds of tiny props his staff had constructed. Working meticulously, he placed patio furniture on the decks, umbrellas on the beach and landscaped the grounds around the buildings with tiny plants and shrubs. To make sure the curved window behind the plants and railing looked transparent, Varvoutis replaced the original ¼-inch plexiglass with 1/32-inch plexiglass. He heated the plexiglass with a heatgun in order to bend it to the appropriate angle ⓯.

LIGHTING Bronstein worked almost an entire day to set up an effective lighting scheme. First, he positioned a key light–a 2,000-watt tungsten bulb, which he describes as a "hard light, just like the sun," on the side of the set about four feet off the ground. It illuminates the whole set, unlike strobe lights that flash only when triggered.

Bronstein finds tungsten convenient to work with because he likes to see what the light is doing on the set.

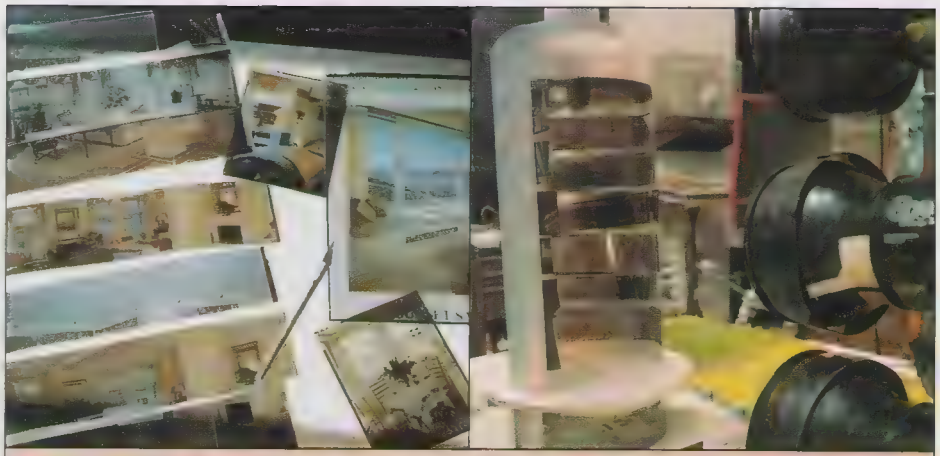
Then he set up 15 strobe lights in various locations around the model to create specific effects. For example, in addition to the ones that backlit the buildings, strobes were put in front of the model on the right side so that off-camera palm trees could cast shadows over the set. He also had to illuminate the backdrop and the water.

Bronstein took black-and-white Polaroid shots early on to help develop the lighting and refine the set. "I take black-and-whites because they're cheaper and faster, the film [Type 665] comes with a negative, and I can go right in the darkroom and make a rough print. Things are easier to see in a print." ⓰ For instance, after studying a print Bronstein noticed that the palm trees were all the same size. So he requested that Borow make some taller trees because "it would be nice to break the line of the building."

In addition, Bronstein noticed that the building had "no patina"; so he asked Borow to age the buildings with smudges of charcoal pastels. "We had done some aging in the studio," explains Borow, "but we had gone very light. You never know what's going to happen until it's lit; sometimes it washes out completely, so you always have to go a little bit lighter. Then once you see what happens on film you can hit it heavier."

To help determine the coloration of the light and the subtle level of diffusion needed, Bronstein took color Polaroids ⓱. "What I experimented with was how warm the light was going to be," relates Bronstein. "I like it a little bit on the warm side to give that real end-of-the-day feel to it." To help refine the lighting, Bronstein ended up taping a few pink, yellow and finally blue gels on selected strobes. "I added a little blue," he explains, "because I like the juxtaposition of slightly cool shadows with the warm light." At this stage, Bronstein realized the sidewalk in the foreground was too strong an element, so he took it out.

The only way Bronstein could really be sure how the lighting would work at the end of the first day was by shooting 4 x 5 Ektachrome film with his 4 x 5 Horseman camera. That revealed a number of problems. Bronstein found the grass was too yellow, and he didn't like the fact that there were no shadows being cast by the palm trees on the sand. Feldman and Woods had second thoughts about the crop of the shot, though they had initially agreed to take out the front sidewalk. So Borow agreed to rebuild the front driveway overnight, but this



13 To create the illusion of interiors, Borow taped chromes of rooms shot from a variety of printed sources behind the windows in the Absolut building. Then a grid of strobe lights—three 600-watt bulbs like this are called a grid—was set up behind the building.

14 Wolf used a level to make sure the smaller building on the right of the Absolut building was perfectly positioned. Just the slightest variance can be detected by the camera and can throw off the entire shot.

15 Constructed from a combination of dried and plastic flowers glued together, the hundreds of tiny plants and shrubs take hours to position. Note that etched brass art deco motifs have been used for the railing around the building and as wall decorations. The 1/32-inch plexiglass in the windows gives a transparent, glass-like appearance.

16 Bronstein took both black-and-white and color Polaroid shots early on to help him establish the lighting—a combination of one 2,000-watt tungsten key light and 15 strobes. Though he did gel some of the strobes, Bronstein left most of them white to give the set a warm look.

17 After taking this 4 x 5, Bronstein felt the grass was too yellow and decided there should be shadows on the beach. His notation in the foreground is a record of how he took the shot: The exposure was 15 seconds; he popped the strobes twice; he used a gel over the key light, no gel on the fill light and no diffusion over the camera lens.

18 At first, Bronstein positioned a light with a gold gel to create shadows on the beach. "But there was so much fill light, it washed out the shadows," he notes. After deciding to keep the golden glow there, Bronstein finally asked Borow to make streaks with terra-cotta pastels after determining the appropriate angle of shadow.

time without the offending sidewalk.

REFINING THE SHOT

The next morning Bronstein experimented with a strobe light covered with a gold gel to create shadows on the beach. What he finally realized was it would be easier to make the shadows with pastels 18. Worried about the yellow cast of the grass, he decided that rather than alter the lighting, which worked well on the buildings, the easiest way to make the grass greener was to paint it with a darker shade of green, so an assistant ran out to buy a bottle of a green spray paint used by florists. Bronstein also placed the two taller palm trees Borow had made overnight prominently in the foreground. Then the photographer took another chrome to check the overall effect.

After Borow arrived with the elongated, simplified foreground, the set was complete, and Feldman and Woods gave their final approval 19. Notes Bronstein, "In reality you're not going to see most of the extension; it just gave them a safety in the composition. We ended up butting the two pieces, so the shadows from the palm trees served the very good function of obscuring where we pieced them together."

Bronstein was now free to play around with the final lighting, which he describes as difficult. The hardest part was to "get the nuance right to make it feel like dusk," he notes. After spending several weeks on the set up, the actual photography took him two concentrated days. Getting the right combination of lighting "is all a balancing act," says the photographer.

To capture the dusk effect, the set-up included the main tungsten light, the series of reflectors, an overhead bead board, which acts as an overall reflector and black cards which block the light and nets. The nets or flags, as they are often called, cut the value of the light on the buildings. "I had to cut the intensity of the light without changing the quality and let a lot of light sneak through on the lawn," he notes 20.

Finally, he adds, "As good as the model is, there are flaws and imperfections. I need the strong shadows and low light level to hide them and disguise them, plus dusk gives it a nicer mood. Dusk is interesting to me because the interior light suggests a human presence."

To hide the flaws, Bronstein considered using a 2¼ x 2¼-inch format. "Generally, when you do miniatures you sometimes want to use a smaller format so the shot comes out a little grainy. But I felt this miniature and the way I was lighting it was

good enough so that I could get away with a 4 x 5, though I defused it a little bit by putting a diffusion filter in front of the lens just to soften the image. That just degenerates the quality of the lens a little so that things are not quite so sharp."

After Bronstein had taken several exposures of the final shot in the 4 x 5-inch format and sent them to TBWA for approval, he was asked to reshoot the set with daytime lighting so the agency could see which lighting was most effective. Eventually, they ended up agreeing with Bronstein that dusk was more exciting. As Woods noted, "People have their own postcard in their mind of what Miami looks like, and that's not a middle-of-the-afternoon postcard. As long as you're doing something that's going to give a real mood and feeling, you should do it right."

REACTION TO THE AD

Of course, Bronstein, Borow and Rosard are happy to acknowledge all the accolades TBWA has thrown their way. "It's the best model that's been made yet, of any of the ads that have used models," affirms Woods.

Notes Arnie Arlow, "Everything we do for Absolut is first class. We try to get first-rate work at the best price we can. We never stint on quality since Absolut is now a world-famous campaign. The thing that's nice about the Miami ad is it has a reality. It looks like it's an actual building."

So real, in fact, that Feldman swears he's telling the truth when he relates the following story: "When we had the first C-print pulled after the chromes came up from Steve's, I took it into a colleague's office, and he said, 'When did you go to Miami to shoot that?'"

Feldman, who spent many holidays in Miami as a child, summarizes, "What we ended up with was something that really did everything we could have wanted it to do: look like it was built in the 30s and look like it actually exists in Miami. Of course, the way Steve lit it gives you that kind of dusk feeling. It really looks like you're in Miami."

What will they think up next? Whatever it is, it's sure to appear in the standard Absolut format, well mixed with a tangy shot of whimsy and a generous slice of high style. ■

Susan E. Davis is a freelance writer who specializes in the graphic arts. She is senior writer for Step-By-Step Graphics.

19 Borow placed the new foreground into position after hurriedly extending and revising it overnight. The resulting, longer crop pleased Feldman and Woods. To make the asphalt, Borow's crew spray-painted a piece of styrene. To get the slightly pebbly texture, they added pigment or paste then spray-painted it several more times.

20 As seen in the set with lights positioned for the final shot and in the schematic drawing of the lighting plan (inset), Bronstein used a variety of techniques to capture the feeling of dusk. The main illumination, a 2,000 watt tungsten light was positioned at far left. Note also the series of reflectors to illuminate the background and water, overhead bead board, which acts as a overall reflector, and black cards, which block the light. Later, Bronstein found he needed to place small barriers called flags or nets to strategically cut the light on the buildings without changing the quality of the light.

Penn's Photo/Graphic Passage: Techniques Old and New

To ensure that Irving Penn's new book would contain the highest quality photographic reproductions, publisher Nicholas Callaway employed production techniques old and new.

By Susan E. Davis

Whatever Irving Penn does—fashion photography, still lifes or portraiture—he does with an extraordinary eye. The economy, precision, stark simplicity and elegance in his photographic work, beginning in the 1940s, contributed to a new international standard of visual excellence uniquely expressive of the 20th century.

Recently, Penn turned his eye to "Passage," a book to be published in November 1991 by Callaway Editions in association with Alfred A. Knopf.

When he agreed to do "a work record in pictures and in words" in 1988, Penn told publisher Nicholas Callaway there were only two reasons he would do the book. As Callaway recounts, "One was to give the public a record of Penn's career as a photographer and artist and the other was to make it the finest photography book that has ever been printed."

Rather than view that mandate as an obstacle, Callaway took it as a challenge. He enlisted the services of some of the foremost practitioners of photomechanical reproduction, typography, layout, printing and binding in the country today. And by coordinating a print run of 65,000 books, made up of simultaneous editions in five languages—English, French, Italian, German and Japanese—under the auspices of eight international co-publishers, Callaway has made the 300-page, 12⅜ x 10¾-inch book available to the widest possible audience around the world.

But Callaway is accustomed to thinking big. So big that he first approached Penn about doing a book in 1981 soon after publishing his first book—a limited edition of Brancusi's own photographs of his sculpture. Undaunted by Penn's response—Callaway remembers Penn saying, "Mr. Callaway, I have to tell you I have absolutely no interest in the kind of books you are doing"—Callaway persisted.

"As I would release a book, I would take it to him to evaluate our progress," states Callaway. "One of the turning points in his appraisal of my work was 'Alfred Stieglitz: Photographs and Writings.' That book did represent for its time a certain technical achievement—tritone offset, printed dry trap and split fountain, using a 300-line screen based on a process invented by Richard Benson and executed by Robert Hennessey."

That was 1983. "I kept going back to Penn, telling him what a great honor it would be to do a book of his life's work with him," comments Callaway. "One day, he said we should do something on a modest scale first to see if we can work together." After the book of Penn's photos illustrating the work of Japanese fashion designer Issey Miyake proved a success in 1988, Penn agreed to do the major retrospective.

"One thing I've learned about Penn," observes Callaway, "is he is someone who makes decisions as slowly and as carefully as anyone I've ever met. It's also the way he works as a photographer. However, once he makes a decision, there is no one who proceeds with greater swiftness or certainty."

And he has proceeded to meticulously supervise every phase, every minute aspect of the book's production—from selecting the artwork to color-correcting press proofs by hand—at the same time maintaining a steady flow of photographic work for *Vogue* and various commercial clients. Over the past three years, Penn has been able to craft a handmade book—with 468 photographs, 71 in color, the rest quadratone—that surveys the vast body of his work over a 50-year-plus career and, in the process, satisfy his exacting visual and aesthetic goals.

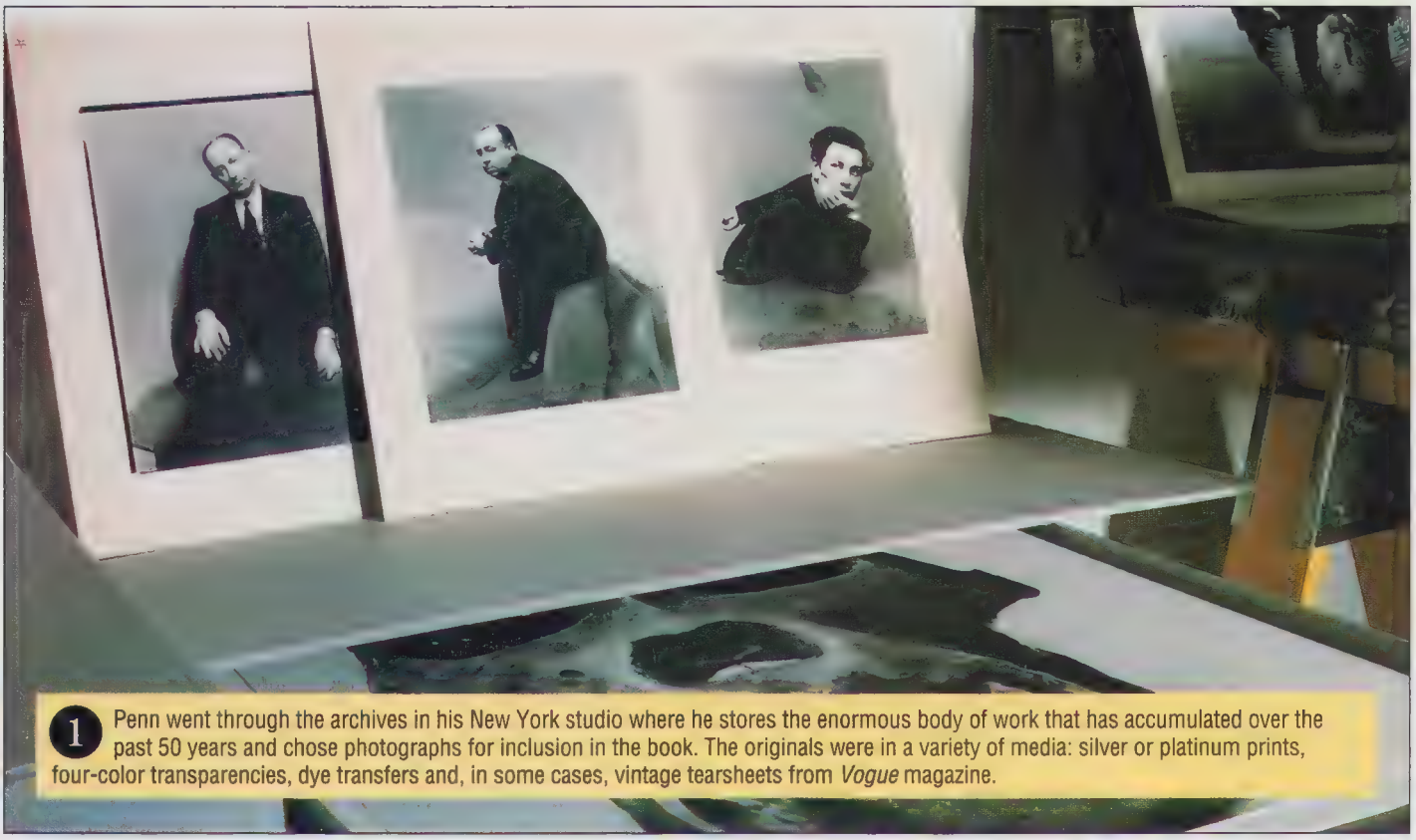
Tracing Penn's hands-on involvement might be story enough. Yet, that is only part of it. How Callaway was able to orchestrate this demanding project provides valuable insight into an assortment of production techniques, some old-fashioned, some cutting-edge, all of which were chosen to meet the particular needs and high standards the job required. With Penn's cooperation and the aid of Penn's assistant Nicola

Editor's Note: In our next issue, Part II of this article will focus on photographer/printmaker Richard Benson's role in this story: How he made the quadratone films that resulted in a rich, round, handcrafted dot on the printed page. And you'll see the final images for yourself, in an eight-page insert designed by Irving Penn himself!

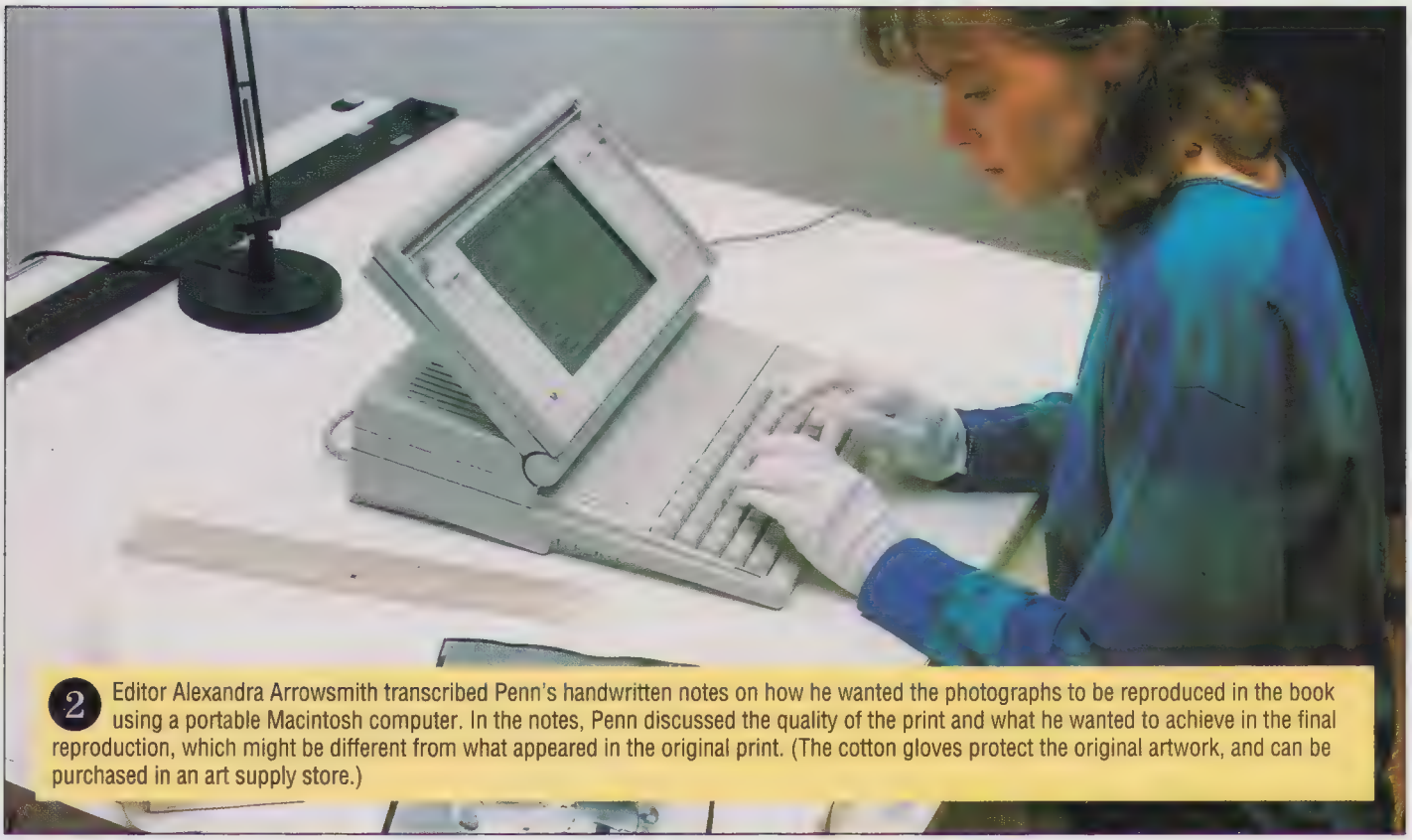
An Exacting Project "Passage," is a 300-page major retrospective of Irving Penn's nearly 50-year career. Included in the 468 illustrations are 71 in color. Published simultaneously in five languages and distributed worldwide by eight co-publishers, the book was printed by Franklin Graphics on Potlatch Quintessence Dull 100 lb. text paper and bound by The Riverside Group.

Photos by Nicola Majocchi

PASSAGE
Irving Penn



1 Penn went through the archives in his New York studio where he stores the enormous body of work that has accumulated over the past 50 years and chose photographs for inclusion in the book. The originals were in a variety of media: silver or platinum prints, four-color transparencies, dye transfers and, in some cases, vintage tearsheets from *Vogue* magazine.



2 Editor Alexandra Arrowsmith transcribed Penn's handwritten notes on how he wanted the photographs to be reproduced in the book using a portable Macintosh computer. In the notes, Penn discussed the quality of the print and what he wanted to achieve in the final reproduction, which might be different from what appeared in the original print. (The cotton gloves protect the original artwork, and can be purchased in an art supply store.)

Date: 1947

Title: New York Still Life, New York, 1947

Page Number: 39

Penn Ref. No.: 328..

Medium: Silver

Original Size, final measurement: H 182 x W 243

Book Information:

Color: B/W

Size in Book:

	Height		Width
mm:	171.5	x	232.25

Reduction: .9423

Left Border: 24

Top Border: 14.5

Color Notes for films: Beautiful print, but increase contrast. Can you drop in tone to the upper left corner, so that we don't show the fault in negative? Crop as indicated.

Notes to First Proof:

Notes to Second Proof:

Tracking:

Print to Benson/Franklin: 6/12/90

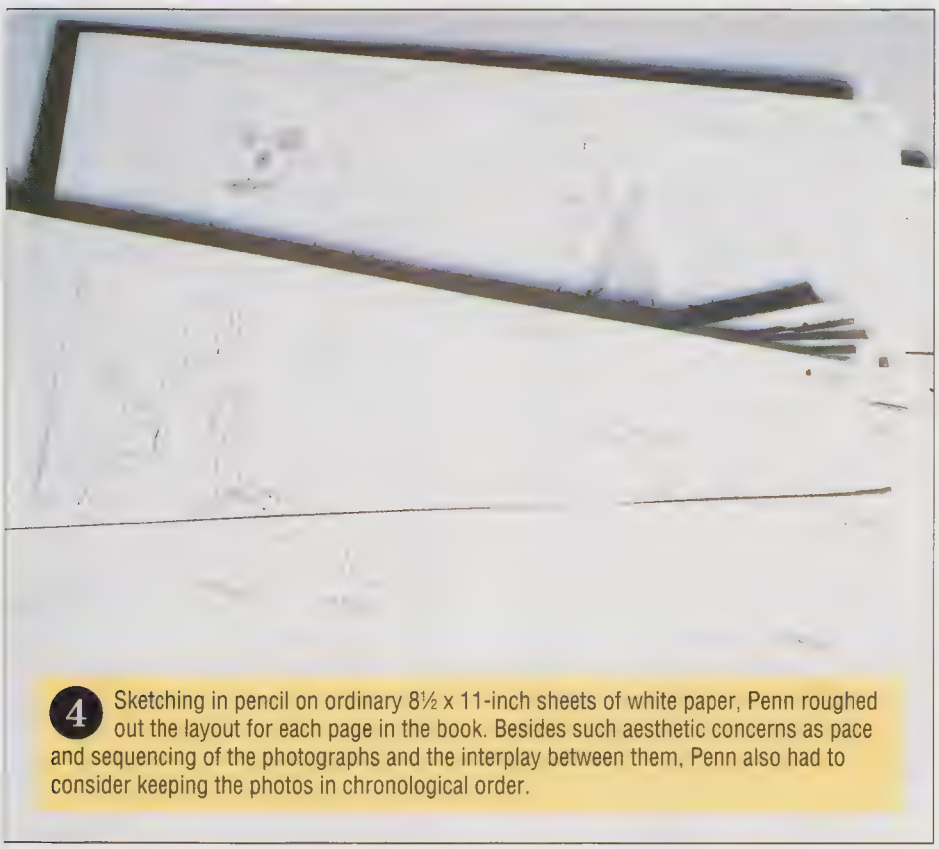
Print Returned to Callaway: 11/12/90, Box 1. 1/21/91

Print to Benson again: 12/8/90, 2/18/91

Proofed by Benson:

Proof OK'd; Ready to Print:

3 Arrowsmith and True Sims, Callaway's production director, devised a master production chart so they could track each print as it moved through the complex process. One of its major functions was conveying Penn's instructions about the photo's reproduction to Richard Benson and then tracking when it was sent to Benson and when it was returned.



4 Sketching in pencil on ordinary 8½ x 11-inch sheets of white paper, Penn roughed out the layout for each page in the book. Besides such aesthetic concerns as pace and sequencing of the photographs and the interplay between them, Penn also had to consider keeping the photos in chronological order.

Majocchi, *Step-By-Step* was able to slip behind the scenes to reveal the many aspects of this precedent-setting venture.

CREATIVE COLLABORATION

"I look at the ten years I've been in publishing as a rehearsal for the performance of this book," admits Callaway, who is known for high-quality illustrated books. "I've had to use everything I've learned in the past decade to prepare for this."

But the only way Callaway felt he could fulfill Penn's mandate was to enlist the collaboration of Richard Benson at the inception of the project. "Richard is a genius at translating images onto the printed page. He's equal parts inventor, mad scientist and artist," states Callaway about the photographer/printmaker who was honored with a MacArthur Foundation Grant in 1986.

"Penn shares Richard's fascination with the complexities of the translation from photograph to printed paper," relates Callaway. "He is famous for his technical mastery as a printmaker. After a lifetime of working for magazines, his eye is very finely tuned. He began doing research in the mid-60s, experimenting with the platinum printing process, and for the past 25 years he has been creating platinum prints of his images." Continues Callaway, "Joining the efforts of these two exceptional printmakers was the key to the making of this book." Though Callaway estimates that it took him a year and a half to coax both Penn and Benson into the collaboration, "Penn ultimately recognized that Richard could execute what he wanted in a way no one else could. When he finally realized that after we made some initial trials, there was a real respect on Penn's part for what Benson was able to achieve." *Tip: Platinum printing is a method for printing photographs that uses platinum, not the more popular metal, silver. Platinum produces images that have a much wider range of middle tones and highlights. However, the delicate grain structure of platinum prints is a challenge for even the best printers to reproduce well on the printing press.*

THE PRELIMINARY LAYOUT

Imagine what it would be like to sort through work covering nearly 50 prolific years and finally to narrow that down to 468 photographs. That is the distillation process Penn accomplished over many months of going through the archives in his New York studio ❶. Because he wanted the book organized as a "work chronology," one of Penn's concerns in making the selection was to ensure

5 Master working copies of Penn's original prints were made on the Canon Color Laser Copier by Ivan Wong in Callaway's office to eliminate excessive handling of the original artwork.

a yearly progression of photographs.

PHOTO-BY-PHOTO NOTE TAKING After Penn had accumulated a stack of photographs, he invited Callaway over to his studio to discuss how he wanted them reproduced in the book. Callaway took notes on a portable Macintosh computer while Penn described how he wanted each picture to appear on the printed page. Often that also involved selecting the best print of a given image, since Penn had made prints using different processes. Sometimes Benson joined them for these sessions.

"We analyzed each picture in detail and we set out the goals we were trying to achieve for it," notes Callaway. "Penn would tell me he wanted this kind of feeling or he wanted this dress to be pitch black—or the collar of a shirt should be whiter than the whites of the eyes. In many cases it was not a question of matching the print; we needed to depart from the original. The notes became Penn's instructions to Richard for making the black-and-white films or for Franklin's color department." (Franklin Graphics is the small, high-quality printer in Providence, R.I., which printed the book.)

Starting in 1988, Alexandra Arrowsmith, an editor at Callaway, had begun researching the 11-page illustrated chronology that appears at the end of the book. After carefully sifting through Penn's archive and the one at Conde Nast, which meant surveying *Vogue* from 1943 to the present, she would ask Penn to supply any missing details. During the six-month-long notation process, Arrowsmith sometimes substituted for Callaway in working closely with Penn ❷.

In fact, it was Arrowsmith who introduced Penn to the computer. "I went up to the studio one day with a Macintosh SE/30. I wrote down some words on the screen and then began quickly changing fonts and sizes," recounts Arrowsmith. "As a visual person I think Penn was amazed to see that happen so easily. Within five minutes he recognized the value of the computer in the bookmaking process."

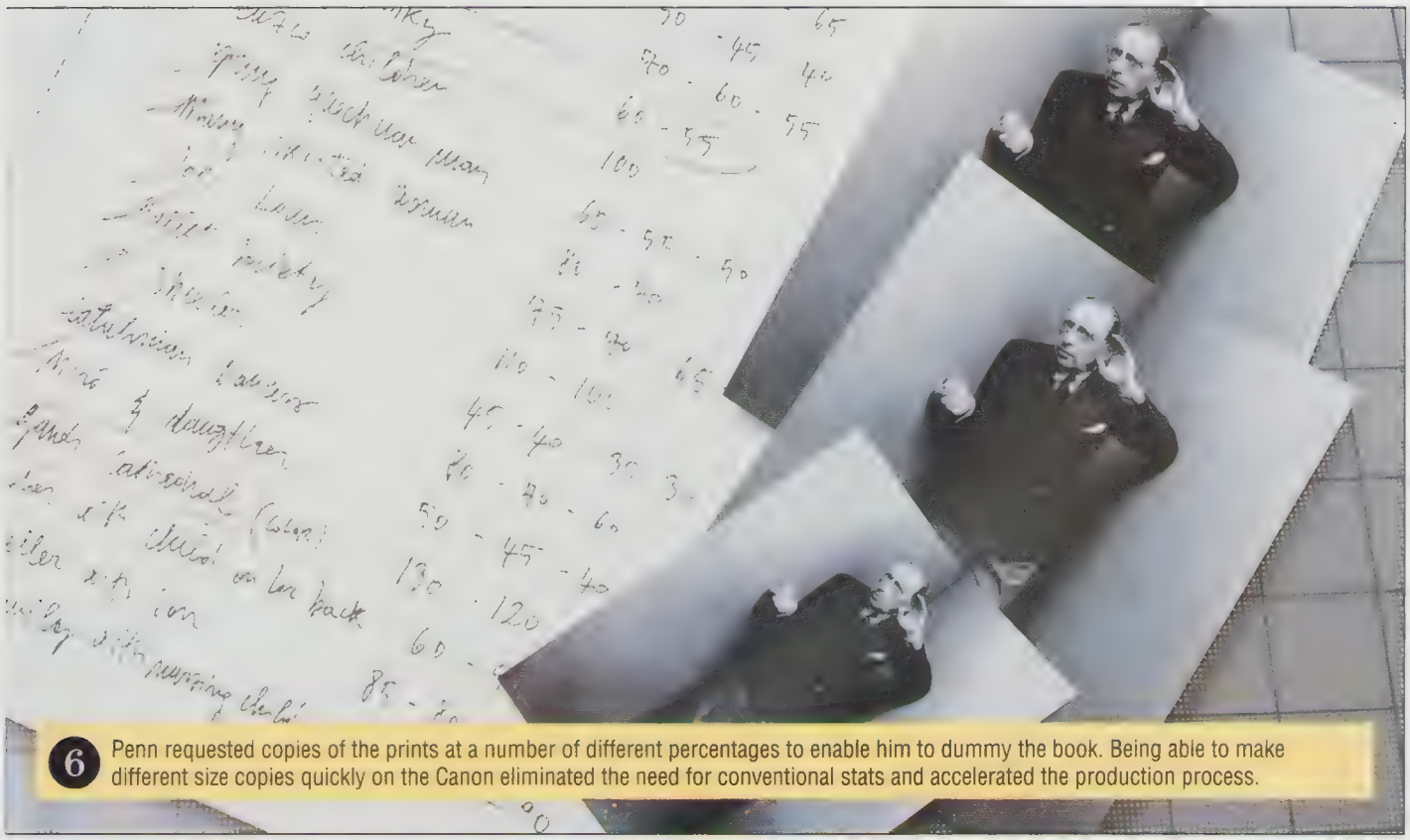
MASTER PRODUCTION CHART Back at Callaway's Greenwich Village office, the notes on the artwork were transferred to a master production chart ❸. Conceptualized by Arrowsmith and Callaway's Production Director True Sims, the chart contains all the information needed to track each piece of art through the production process.

"We made sure the chart included every little bit of information we needed," relates Arrowsmith, "such as the print's name, its date, its reference number, its page number in the book, its medium—whether silver or platinum—the original size of the print, its size in the book, notes on its reproduction in the book at different stages, when it was sent to Benson and when it came back."

ROUGH LAYOUTS Once the time-consuming transcription phase was completed, Penn spent days sketching out all the page layouts by hand ❹. While roughing in the layouts, relates Callaway, "Penn considered how the pictures are sequenced and how they interact with each other."

MAKING THE DUMMY

All of Penn's original prints and transparencies were then transported in batches to Callaway's office where a master working copy was made of each photograph on the Canon Color Laser Copier ❺. "One of the reasons for creating the master Canon color laser copy was so we could then put the valuable original artwork away and not have to manipulate it during the bookmaking process," explains Callaway.



6 Penn requested copies of the prints at a number of different percentages to enable him to dummy the book. Being able to make different size copies quickly on the Canon eliminated the need for conventional stats and accelerated the production process.

The black-and-white originals were subsequently shipped to Benson's studio in Newport, R.I., along with Penn's detailed reproduction notes on corresponding master production charts. There, Benson and his assistant Thomas Palmer made 300-line screen black-and-white film using Benson's special quadratone process. (Part II of this article, which will appear with the special Irving Penn photographic insert in the next issue, will focus on this process.)

Color originals, however, were sent to Franklin where the 300-line screen, laser-scanned separations and plates were made.

PHOTOCOPIER AS LAYOUT DEVICE To enable him to dummy the book, Penn requested several copies of each master at various sizes **6**. "He often wanted three or four variations of any given print so he could play with relationships on a page," notes Callaway. "That's when the Canon became a real layout device—you can make as many copies as you need at different sizes instantaneously. It made stats totally obsolete, not to mention inferior, considering the quality you can get from the Canon." *Tip: The Canon Color Laser Copier (CLC) also offers a PostScript interpreter, enabling CLC users to access, manipulate and print at 400 dpi using computer software like Illustrator, FreeHand, PageMaker, QuarkXPress and others which support the PostScript page description language.*

After Penn made a preliminary selection of the percentages he wanted, he made the dummy layout. (Penn does not use grids in the layout process, by the way.) He placed dummy type that had been generated in Helvetica Light (Adobe) on the Macintosh next to Canon copies.

REVISING LAYOUTS Layouts were routinely redone, to suit Penn's corrections **7**. "Every day we redid layouts," says Callaway. "Penn would ask us to create this spread with the art this size. And we'd execute it for him, and he'd make any revisions he wanted. It was a long and extended process, but it was great for him to be able to visualize it and then make changes to it very readily."

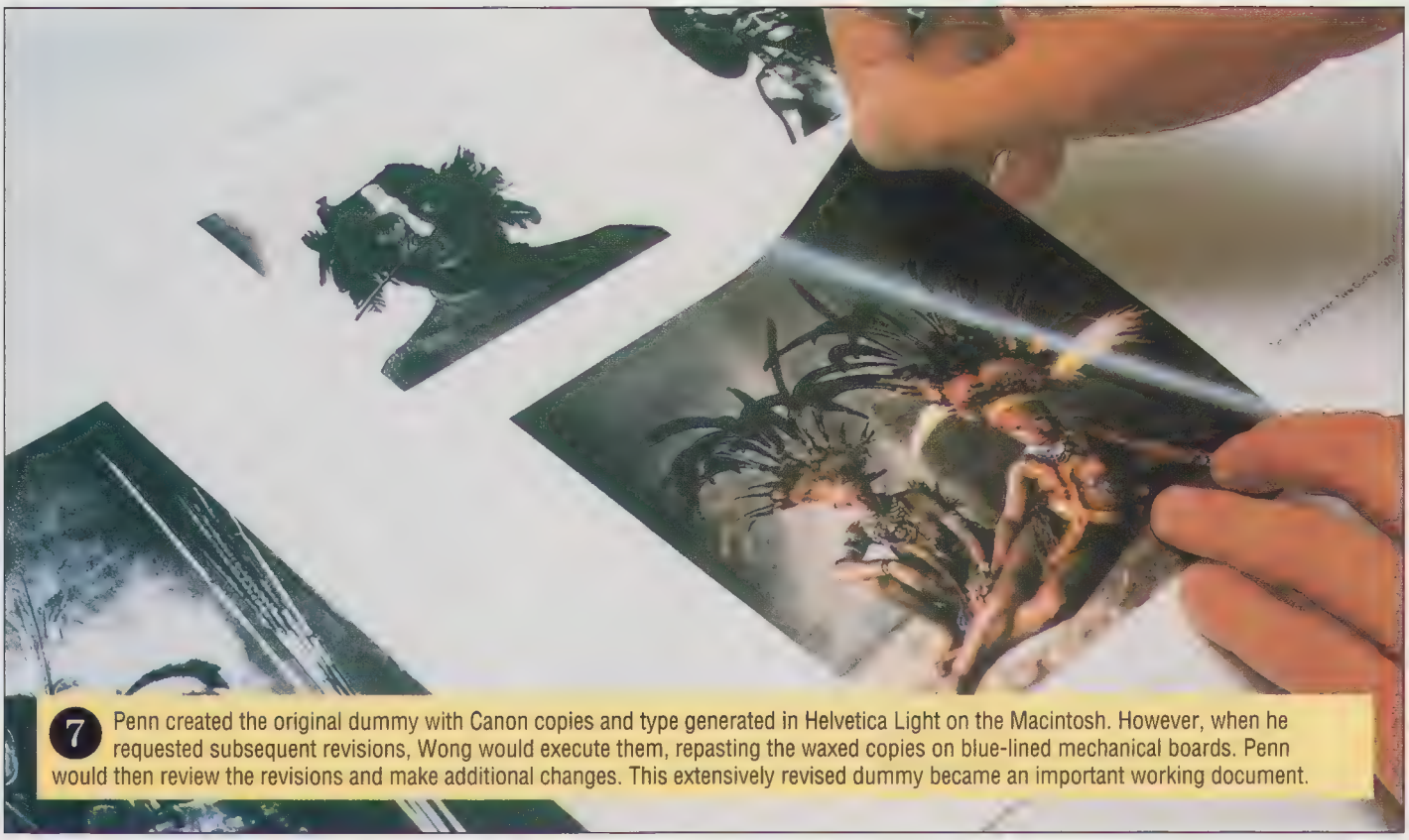
Callaway had planned that his staff would go directly from the approved Canon dummy layouts to mechanicals, since the Canon is able to size and crop an image, says Callaway, "to a tolerance of probably a half a millimeter." *Tip: Paper dimension tends to vary in a photocopier because of the heat generated by the copying process.*

However, Penn insisted that to do his final layout he really needed to have prints made from the actual separation films, to the exact size, with the precise cropping. "He had to look at that next-to-repro-quality type in order to decide on final positioning," notes Callaway. "That gives you an illustration of the tolerances in this book."

SELECTING THE TYPEFACE

Though short captions—the photograph's title, its location and date—form the bulk of the type, Penn wrote occasional commentaries highlighting important years in his career. His handwritten text was input into the Mac and formatted according to his specifications **8**.

One advantage of working on the Mac was that disks containing the complete text and captions could be sent to co-publishers for translation into French, German, Italian and Japanese; three of the translations were returned on disk as well. (International co-publishers include Random House, Canada; Fernand Nathan, France; Leonardo Editore, Italy; Schirmer/Mosel, Germany; LibroPort, Japan; Jonathan Cape, United



7 Penn created the original dummy with Canon copies and type generated in Helvetica Light on the Macintosh. However, when he requested subsequent revisions, Wong would execute them, repasting the waxed copies on blue-lined mechanical boards. Penn would then review the revisions and make additional changes. This extensively revised dummy became an important working document.

Kingdom; Alfred A. Knopf, United States.)

Selecting the typeface became a crucial decision. "From the beginning Penn wanted a typeface that would be clean, spare and unobtrusive," explains Callaway. "He wants there to be a sequence of looking, of perception. He wants the reader to be absorbing the photographic elements first and for the type to be secondary. He wanted to avoid anything that would be, as he calls it, bookish. His first choice was Helvetica. We felt we could find something that had more distinction typographically."

Continues Callaway, "We looked at a great variety of faces and at one point we seriously considered the new multiple master Adobe sans. We worked with it and found it most appropriate in many ways for this project because we could produce type with infinite variation and tailor the face to match what Penn had in mind. But ultimately he decided not to use it." (An article on multiple master technology appears in Vol. 7, No. 4 of *Step-By-Step Graphics*.)

"In searching for a solution we went to Bert Clarke, who is one of America's preeminent book designers and typographers," continues Callaway. "In his usual insightful fashion Bert came up with what turned out to be a perfect and appropriate selection—Univers Light in monotype. Bert himself had done a book years ago in it, and when he pulled it out to show us, it was a magic moment. And Penn approved it. It was what he was looking for stylistically. After starting with the newest of all typefaces we went to one of the oldest of techniques." *Tip: Monotype is an almost obsolete method of typesetting that involves producing metal type in single characters. There are but a few hot metal shops in existence today.*

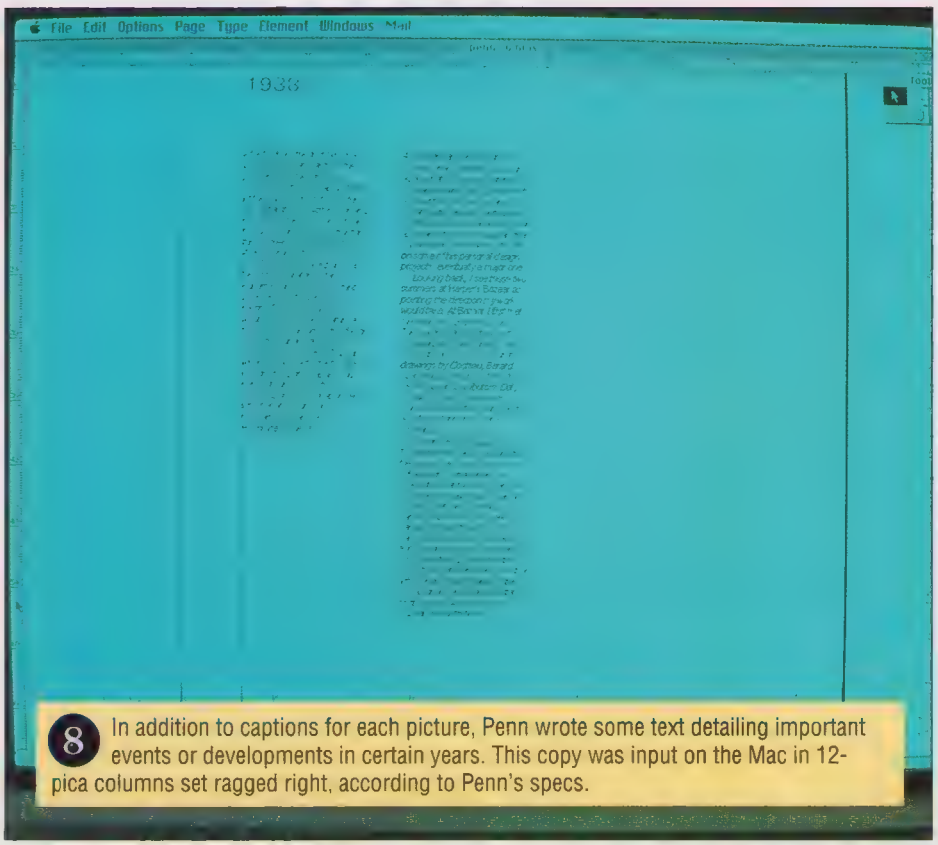
As an aside, Callaway adds, "One of the interesting facets of this production has been our stance toward technology. In some cases we're using the most advanced technology, and in some cases it's virtually a handmade book. We made the choice according to what would serve our purposes best, what would produce the finest result."

TYPESETTING

Credited as the typographer of this book, as well as Penn's first book, "Moments Preserved," in 1960, Bert Clarke knew that a hot metal monotype shop in upstate New York would be able to set the book in Univers Light. A few months earlier he had sold his matrices to Michael and Winifred Bixler when A. Colish's monotype department, where he headed production until retirement, was closed after a corporate merger.

"I think Univers is the best of all the sans serif faces," notes Clarke. "It has more appeal, more elegance in the light weight, especially when it's well set and well leaded. I suggested Callaway have some samples set using hot metal type. Michael Bixler set the Liberman introduction, and that did the trick. Penn was delighted with it." 9

ADVANTAGES OF MONOTYPE Michael Bixler, who runs the only full-time hot metal monotype shop on the East Coast (the only other one in existence is on the West Coast), describes the advantages of monotype: "Monotype faces were each redesigned, adjusting the proportions of each letter according to the size of the typeface. With most digital typesetting today, sizes are achieved by enlarging or reducing from one master size so a certain something is lost in ranging up and down. That the proportions were changed so the typeface looks best at any size might be what Penn was after." *Tip: With hand-cut metal type, smaller sizes*



8 In addition to captions for each picture, Penn wrote some text detailing important events or developments in certain years. This copy was input on the Mac in 12-pica columns set ragged right, according to Penn's specs.

have slightly larger x-heights to make them more readable; larger sizes were hand cut with more delicate shapes, for instance.

Although the Bixlers' type shop is in Skaneateles, N.Y. (on the Finger Lake of the same name), they were able to turn the copy around quickly to meet Callaway's schedule. "Work comes by Federal Express or fax in the morning and it goes out in the evening by Federal Express," claims Bixler, who says some might consider the shop more of a working museum in this day and age of computer technology. However, since they insist on the highest quality composition, Bixler says each project is a challenge. "Things never go easily or well when you're trying to make it as perfect as possible the first time around."

DEALING WITH TRANSLATIONS It was the German translation that posed the greatest challenge. "We started with a very precise model that Penn had laid out down to the pica in English, and we were asked to make the international editions conform," states Callaway. "Penn worked more closely with us in some languages than in others. For instance, in the French edition, it was down to the accent aigu."

But the German translation was far too long to fit into the five pages allotted for the Liberman introduction. So Arrowsmith turned to Clarke for a solution. "When one of the other languages ran a little bit too long, we could take care of it by taking a point of leading out, and it still looked beautiful," says Clarke. "When the German ran so much longer, as the German language usually does, I had to change the setting to one size smaller and set it in two columns. Then it fit perfectly." (Refer to ❾.)

Another language that took considerable problem-solving was Japanese. "The Japanese obviously doesn't exist in Univers Light in monotype," explains Callaway, "so we chose graphic designer Tomatsu Yagi, until recently the creative director of Esprit, whom we had worked with on the book 'Amish: The Art of the Quilt.' He is a great fan of Penn's work, and we felt he would understand better than anyone, being a Japanese designer working in America, how to translate into Japanese setting and layout the most precise analog of what we had in the Roman alphabet." (Refer to ❾.)

Working with him on the typography, layout and mechanicals was Toshiya Masuda, a member of Callaway's production and design staff. In fact, Masuda coordinated production between Yagi in San Francisco, the typesetter Robundo in Tokyo, the Japanese co-publisher LibroPort and Callaway's office.

PRODUCTION DECISIONS

With all the other editorial and design tasks swirling around her, Production Director Sims was busy pricing, estimating and lining up vendors. "The book is an amazing bargain at $100," states Sims. "We negotiated prices with many suppliers to make it work."

PAPER Choosing the paper was a major consideration. In looking for a premium grade, dull-coated, heavyweight stock, Sims narrowed the choice down to a 60 lb. cover stock and a 100 lb. text. "Penn wanted a book that people felt comfortable holding and looking at, that wasn't too heavy to handle," notes Sims. "But it would have been a lot more difficult [and expensive] to bind the 60 lb. cover stock because it would have meant extra folding and a different imposition, so we chose the 100 lb. text."

Sims purchased Northwest's Potlatch 100 lb. text Quintessence Dull, which she describes as an off-white. After ordering 2,200,000 sheets of paper for the 65,000 copies of the book—which would be printed in 12-page signatures, six-up, on a sheetfed press—Sims realized Franklin Graphics' facilities were not large enough to store it during the three months on press. So she located a paper merchant in Providence, Ris Paper, that was able to store it.

"Penn didn't want anything fancy for the endpapers," notes Sims. "We gave him a variety, and the one he chose was white." The endpapers are a 100 lb. vellum called Sunray Opaque produced by Seneca Paper Co.; the headbands are also white. *Tip: With case-bound sewn books, the designer must specify exactly what's desired—square or round backs, headbands, boards, cover materials, dust jackets and so on.*

MAKING BLACK-AND-WHITE FILM

Meanwhile, Richard Benson and his assistant Thomas Palmer were busily at work in Benson's basement studio in Newport, R.I. Working by hand with conventional halftone equipment, they made 300-line screen quadratone film for all 397 black-and-white photographs in the book. "The fineness of the 300-line screen gives the impression of continuous tone," notes Callaway. While not visible to the eye, the minute dots can be distinguished with a loupe.

Benson's process is laborious, as Calla-

CALLAWAY'S COMPUTER SET-UP

One of the themes running through the production of the Irving Penn book, "Passage," is the amazing variety of techniques employed, both traditional and contemporary. While that mix was critical to the overall quality of the book, the tools used at Callaway Editions for the production of both the text and the pictures represented the latest computer and photocopying technology.

"The Macintosh and the Canon Color Laser Copier are really analogous. They're tools to help you visualize the layout of the book without having to get into costly things like typesetting before you're ready or making copy prints," states Alexandra Arrowsmith, the editor of the Penn book, who also functions as the network manager of Callaway's computer system.

The Callaway office has been using computers since 1986 when publisher Nicholas Callaway joined the desktop publishing revolution and purchased a Macintosh Plus and a Laserwriter. "We have been adding on ever since," notes Arrowsmith. "Though the Pluses we purchased in 1986 finally died, we now have a Macintosh II, two Macintosh IIx's, four SE/30s, a portable, and several months ago we purchased a IIsi and IIci with a 21-inch Radius monitor as a graphics workstation. Those last two give you the most Mac for the lowest price yet."

Arrowsmith notes that she used an SE30 to show Penn how the computer works. "It was important to be able to see the type really clearly on the screen," she explains. "I don't think it would have made the same impact on Penn if I'd used the portable. Its screen isn't great."

In addition to the Canon Color Laser Copier and the Macs, the office has an EMail system where phone and other kinds of messages can be left, and Arrowsmith has a fax/modem hooked up to her computer. "I can send letters directly from the computer without having to output them and then put them through the fax machine," she states.

The Callaway Team (Clockwise from lower left) True Sims, John McCormick, Toshiya Masuda and Natacha Vassilchikov at work in the Callaway Editions office.

Arrowsmith reels off the many ways computers are used in the Callaway office: correspondence, accounting, creation of production charts, editing and layout. "We have some people who are pretty adept at PageMaker and Quark, so we do layouts for dummys which we can generate on the Laserwriter [using Adobe Originals fonts] or very inexpensively from an output service with a Linotronic hooked up to a Macintosh," explains Arrowsmith.

But it is in the field of editing and copyfitting that Arrowsmith waxes eloquent about the computer's usefulness: "I just dump the copy from a Microsoft Word document into a PageMaker document, set up my page size, and see how it works. Then I'm able to make it work myself.

"What I like is the amount of control you're able to have on the content," continues Arrowsmith. Some people say you just push your deadline down. I don't find that a downside. I think it gives you more quality control and more ability to be accurate. We work on mostly illustrated books, but the quality of the text has to be as high as that of the pictures you're looking at."

Part of Arrowsmith's job is following the latest developments in the computer industry. She does that by reading the computer trade publications. One of the latest developments Arrowsmith has been following is the interface between the Macintosh computer and the Canon Color Laser Copier.

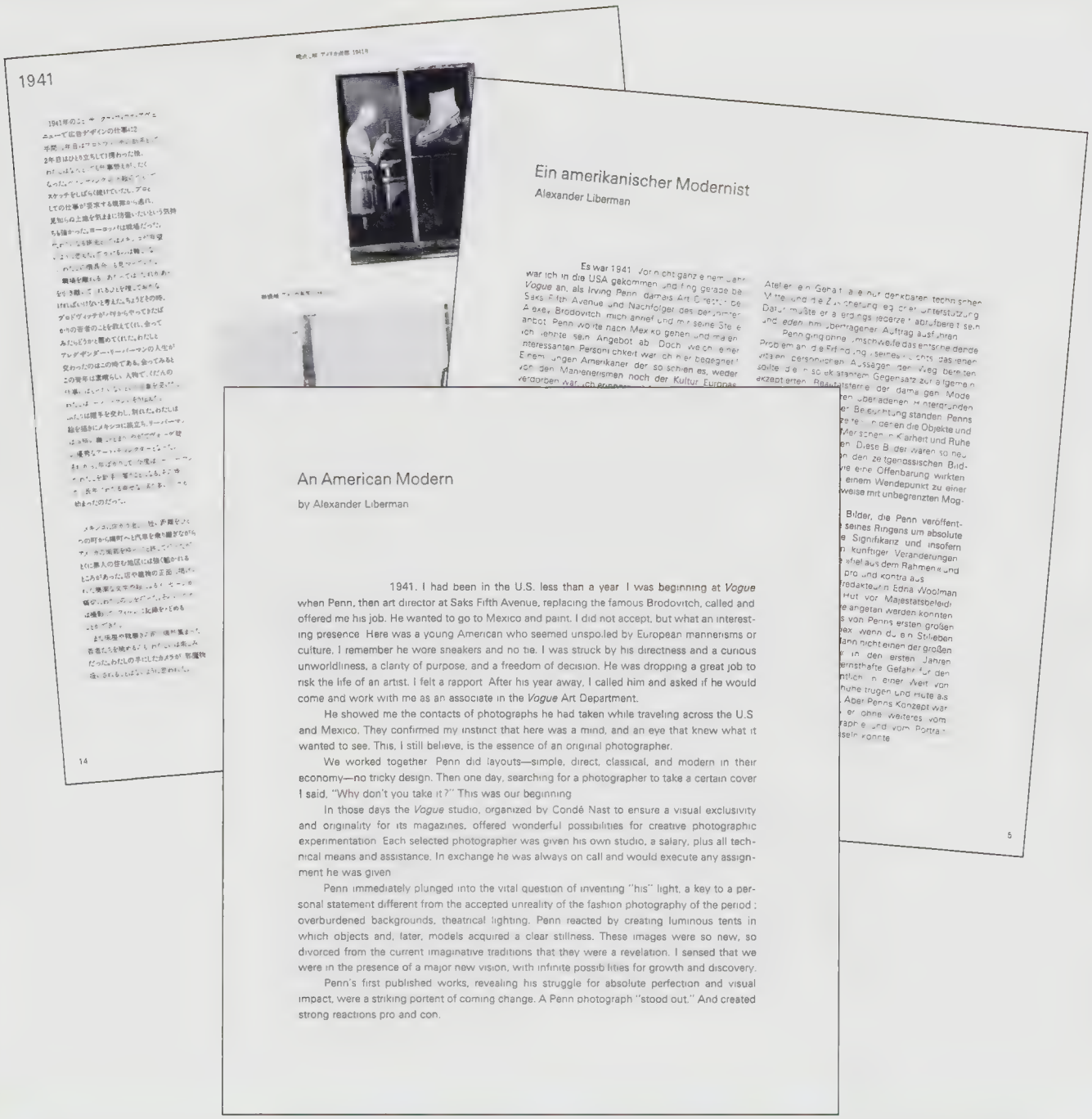
"We plan on getting it," she admits. "But generally, one finds when some great new technology is released, you want to wait a couple of versions before you jump on board so that all the bugs have been worked out. Lately I've been hearing that it's absolutely incredible." Arrowsmith adds that Callaway had hoped to use the interface on the Penn production, but they found that they ultimately didn't need it, given the way Penn did the book.

Actually a self-taught computer whiz, Arrowsmith has nothing but praise for the computer as "an enabling tool." She stresses its versatility and "how easy it is to organize information." But she cautions: "You have to be willing to sit down and take the time to find a way to accomplish whatever you need. Once you figure it out there's both the gratification of having done it on your own and gratification of having the power to do it again."

way describes: "Each of the four negatives is for a different part of the tonal scale. Richard builds up layer by layer the different parts of the tonal scale to recreate the image. How he comes up with what part of the scale he makes the piece of film for and how it's combined together is quite amazing. It's a hybrid of technique, technical expertise and intuition." In addition, Benson makes a fifth negative for a varnish layer, which acts, says Callaway, "like putting a piece of glass over a print."

Stressing that the process of translating the photographs to film required the full creative collaboration of Penn and Benson, Callaway states, "It was up to Benson to take Penn's desires, his visual goals, and execute them in the finished result. So they really worked together to decide what the tonal scales were going to be on every picture. That's where this book is an example of original printmaking." *Tip: Because the quadratone technique is so unusual,* Step-By-Step *will have an article describing it in more detail in the November/December 1991 issue, Vol. 7, No. 6.*

FINAL LAYOUT AND PREPRESS WORK After Franklin made press proofs of Benson's black-and-white film and color prepress proofs of their color department's laser-scanned, four-color film (scanned on a Crosfield system), Callaway's design staff made mechanicals using the repros of the type, all based on Penn's final layouts. They then submitted them to Penn for final approval ❿. Because of a time crunch, Jason


1941
Ein amerikanischer Modernist
Alexander Liberman
An American Modern
by Alexander Liberman
1941. I had been in the U.S. less than a year. I was beginning at Vogue when Penn, then art director at Saks Fifth Avenue, replacing the famous Brodovitch, called and offered me his job. He wanted to go to Mexico and paint. I did not accept, but what an interesting experience. Here was a young American who seemed unspoiled by European mannerisms or culture. I remember he wore sneakers and no tie. I was struck by his directness and a curious unworldliness, a clarity of purpose, and a freedom of decision. He was dropping a great job to risk the life of an artist. I felt a rapport. After his year away, I called him and asked if he would come and work with me as an associate in the Vogue Art Department.
He showed me the contacts of photographs he had taken while traveling across the U.S. and Mexico. They confirmed my instinct that here was a mind, and an eye that knew what it wanted to see. This, I still believe, is the essence of an original photographer.
We worked together. Penn did layouts—simple, direct, classical, and modern in their economy—no tricky design. Then one day, searching for a photographer to take a certain cover I said, "Why don't you take it?" This was our beginning.
In those days the Vogue studio, organized by Condé Nast to ensure a visual exclusivity and originality for its magazines, offered wonderful possibilities for creative photographic experimentation. Each selected photographer was given his own studio, a salary, plus all technical means and assistance. In exchange he was always on call and would execute any assignment he was given.
Penn immediately plunged into the vital question of inventing "his" light, a key to a personal statement different from the accepted unreality of the fashion photography of the period: overburdened backgrounds, theatrical lighting. Penn reacted by creating luminous tents in which objects and, later, models acquired a clear stillness. These images were so new, so divorced from the current imaginative traditions that they were a revelation. I sensed that we were in the presence of a major new vision, with infinite possibilities for growth and discovery.
Penn's first published works, revealing his struggle for absolute perfection and visual impact, were a striking portent of coming change. A Penn photograph "stood out." And created strong reactions pro and con.

9 As a test, the first text to be set in hot metal monotype Univers by Michael and Winifred Bixler in Skaneateles, N.Y., was the book's introduction by Alexander Liberman. Set 12/19 on 46 picas, Univers Light's spare, elegant lines won Penn's approval.
When it came to setting the German text (upper right), typographer Bert Clarke had to make adjustments in the specs to accommodate the longer copy. He ended up setting it 10/14 on two columns. "Arithmetic is enormously useful in working out the typographic problems in a book like this," notes Clarke. "Casting it off is tedious, but very rewarding. I cover up pages with arithmetic calculations in almost every book I plan, to make sure it's got a good chance of working out." To create the Japanese version of the book (upper left), Callaway enlisted the expertise of Tomatsu Yagi. "He's making the Japanese conform as precisely as possible to the spirit of the typography in roman letters and he's also making it copyfit," notes Callaway. Toshiya Masuda, a Callaway staffer, worked alongside Yagi on the typography, layout and mechanicals of the Japanese edition.

A PROLIFIC CAREER

Irving Penn was born in Plainfield, N.J., in 1917. In 1934 he enrolled at the Philadelphia Museum School of Industrial Art, where he studied design with Alexey Brodovitch. After graduating in 1938, Penn moved to New York City and began a career as a graphic artist, making drawings for *Harper's Bazaar* and other clients.

After a year spent painting in Mexico, Penn returned to New York City and went to work for Alexander Liberman, the art director of *Vogue* magazine. Thus began an extraordinarily fruitful collaboration that continues to this day. In addition to his editorial and fashion work for *Vogue*, Penn has photographed for many different international clients since 1952, including Clinique and Issey Miyake, to name a few.

Six books of Penn's photographs have been published: "Moments Preserved" (1960), which was printed in five languages; "Worlds in a Small Room" (1974); "Inventive Paris Clothes" (1977); "Flowers" (1980); "Irving Penn by John Szarkowski" (1984); and "Issey Miyake" (1988). Penn has exhibited his prints in the United States and in Europe, and his photographs are in the permanent collections of many major museums in America and abroad, including the Metropolitan Museum of Art and the Museum of Modern Art in New York.

Penn and his wife, sculptor Lisa Fonssagrives-Penn, live near New York City.

Vionnet Dress with Fan of 1925-26, New York, 1924 by Irving Penn. © 1977 Irving Penn.

Cuniffe and Arlene Lee of Mighty Dimension, Inc., were also enlisted to complete the boards. After a few minor changes that Penn requested, the mechanicals were shipped to Franklin ⓫.

INK MENU There, various decisions had to be made prior to printing. To determine the tonal range of the inks on press, Benson created an "ink menu" that showed all the combinations of ink colors for the quadratones. Twelve different ink combinations, ranging from cool to warm, were run on a six-color Heidelberg press at Franklin. Penn was asked to select three—a cool, a neutral and a warm ⓬. Then he went through the entire book and assigned one of the three ink color combinations to each photograph.

COLOR PREPRESS PROOFS Color proofs were made of the individual 300-line screen, four-color photographs using the AgfaProof system, an aquaeous color prepress proofing system, similar to Matchprint or Cromalin. According to Franklin's Kevin Ruttan, after extensive testing, he found the AgfaProof to be the only contact prepress proof he has seen that can deliver the subtlety of the highlight and quartertoning of 300-line. Penn marked all the color corrections himself, sometimes requesting several revisions before giving his final OK ⓭. Yet, that wasn't the last stage: The entire book was proofed on a Heidelberg press to make final ink-on-paper press proofs.

PRESS PROOFS "We had the entire book proofed on a production press before it was run," states Callaway. "That way, we were able to have the most precise possible rendering of what the finished book was going to be and give Penn the opportunity to make any corrections based on seeing an ink proof rather than a prepress proof." Penn marked corrections directly on the proofs ⓮.

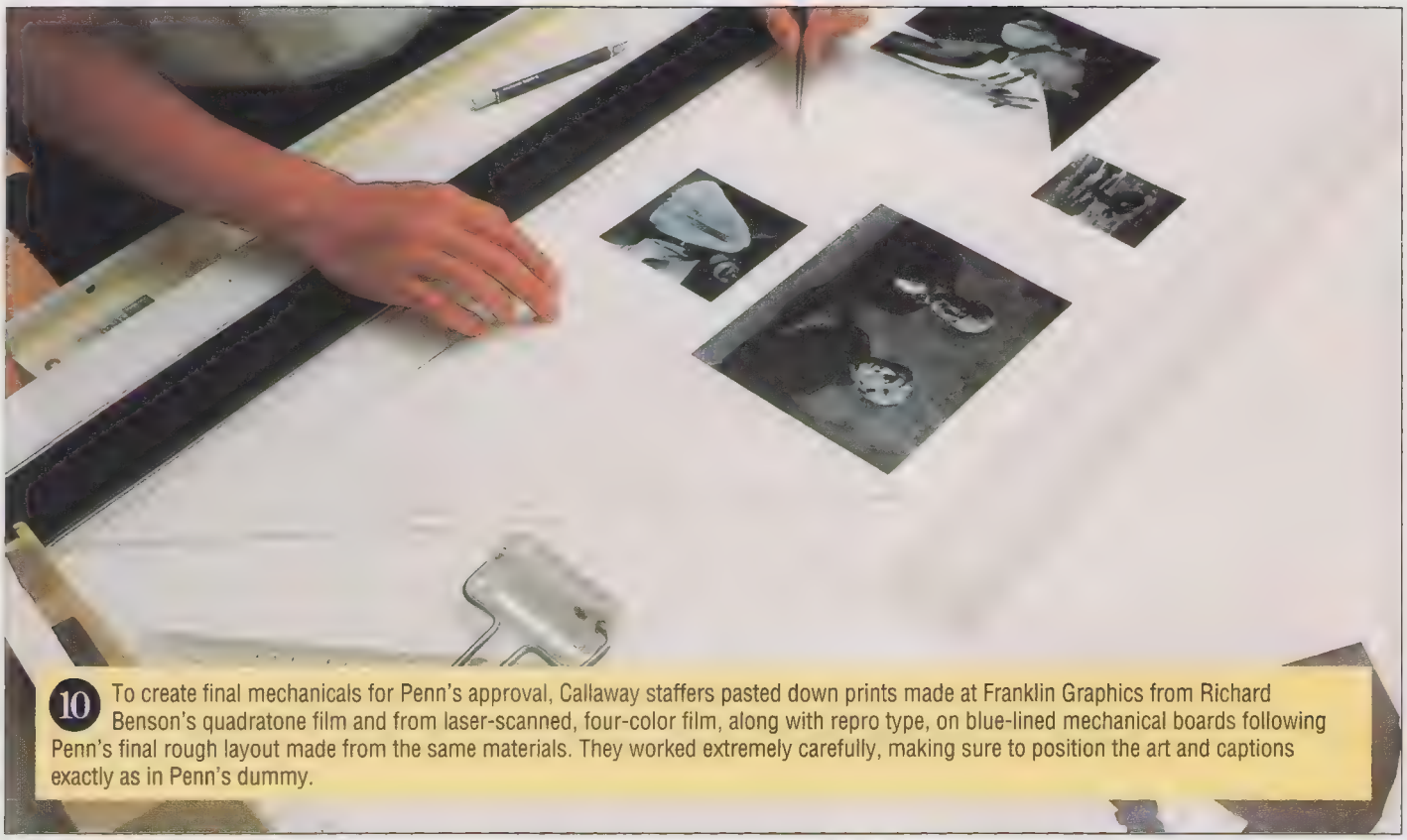
Rather than create six additional sets of mechanicals for the other four languages and two special English editions—one was prepared especially for sale in Scandinavia, the other for British distribution—Sims had the different sets of type pasted down on the press sheets.

PRINTING AND BINDING

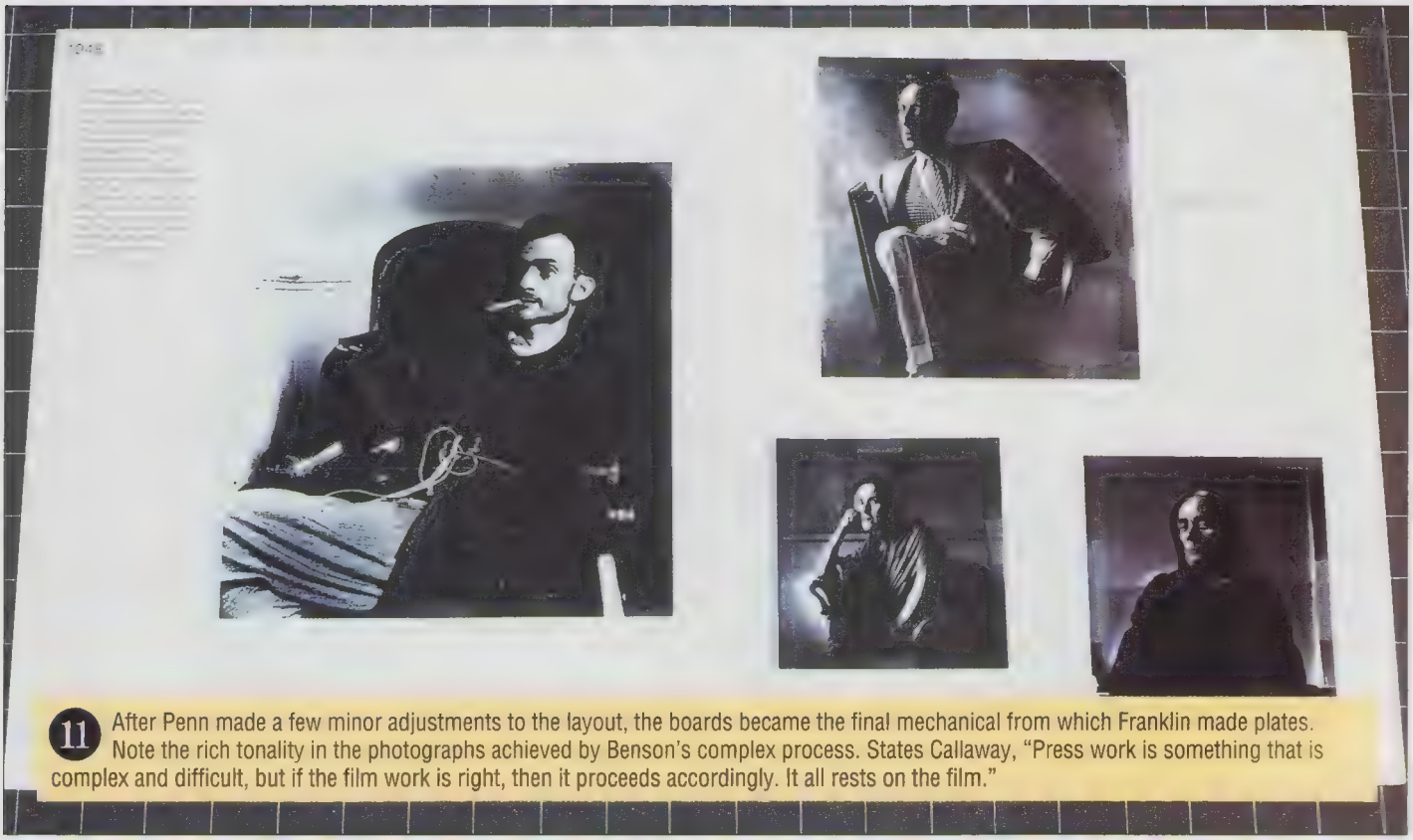
The book went on press at Franklin in mid-June 1991. Printed in 12-page, 40-inch signatures with Superior ink on sheetfed Heidelberg presses, each sheet went through the press four times—once for black-and-white and once for color on both sides, with a total of 11 impressions on each side, including all the inks and varnishes for each side.

"This is clearly the biggest book we have ever done," notes Wayne Turner, executive vice president of Franklin Graphics. "In fact, it's one of the largest books ever done in the northeast part of the country."

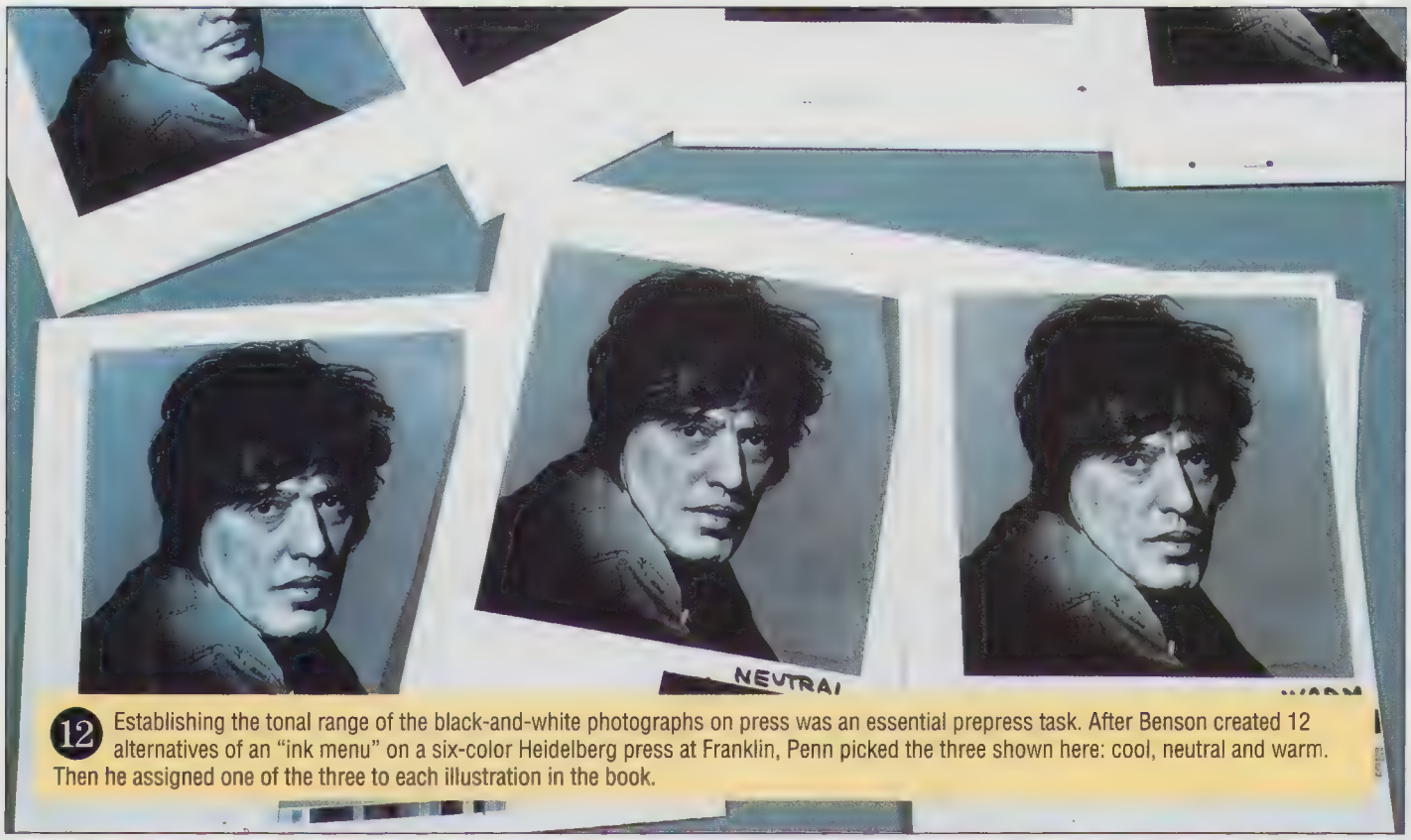
While Franklin has an exclusive relationship with Benson—he has been his technical director for the past three years—it wasn't an automatic decision that Franklin would print the Penn book. "We did a series of press tests; the competition was between ourselves and Nissha in Japan," states Turner. "We had the advantage of having Richard here on our own turf, and Richard had no intention of going anywhere else. While Nissha did a good job as far as I was concerned, ours was just a little bit better. We also agreed to do the color portion of the book in 300-line screen, and Nissha wasn't inclined to do that. We were willing to stick our necks out on that. Frankly, it's been costly, but we've solved the problems. The color is going to be quite beautiful." *Tip: Most high quality printing today is reproduced with 150- or 200-line screens.*



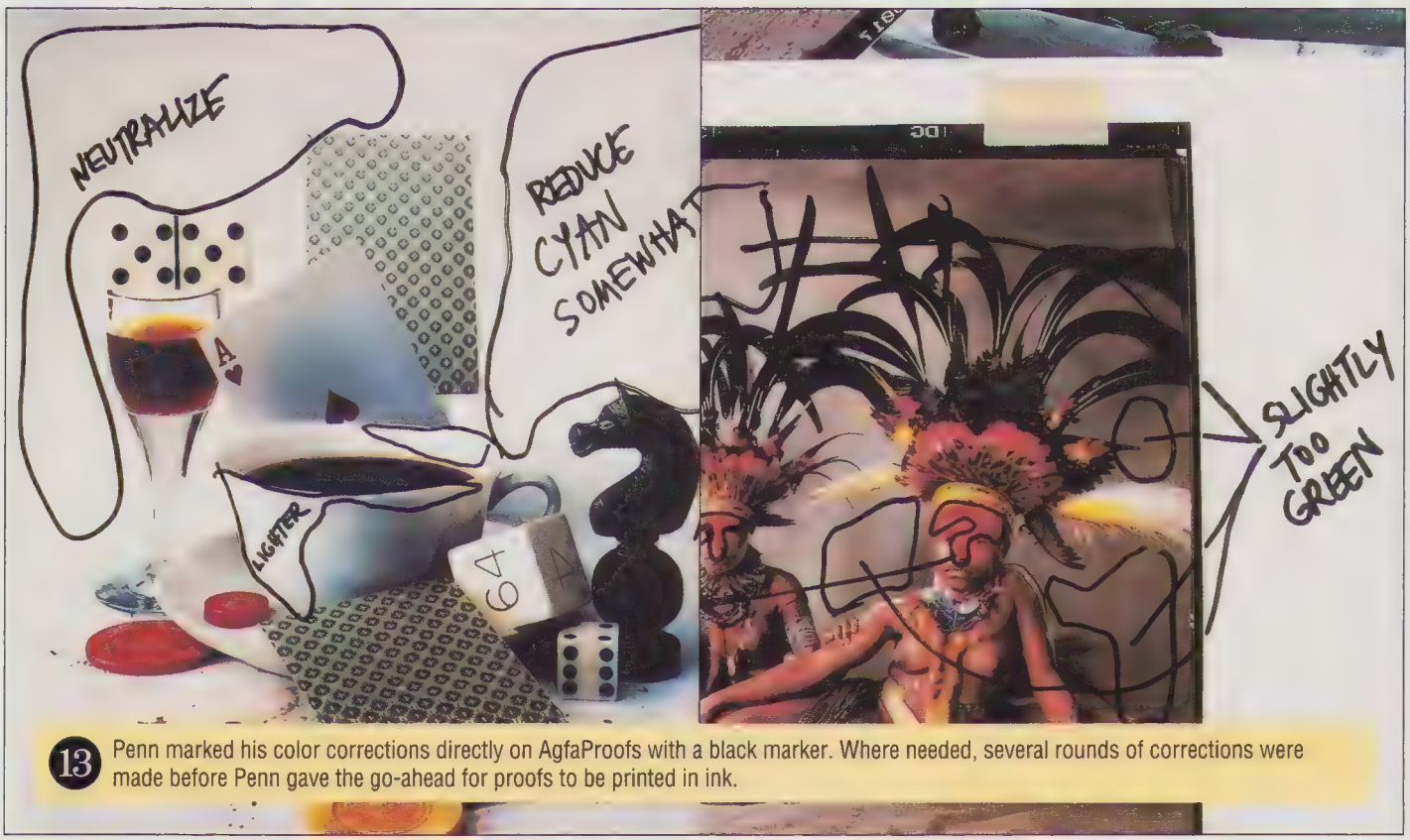
10 To create final mechanicals for Penn's approval, Callaway staffers pasted down prints made at Franklin Graphics from Richard Benson's quadratone film and from laser-scanned, four-color film, along with repro type, on blue-lined mechanical boards following Penn's final rough layout made from the same materials. They worked extremely carefully, making sure to position the art and captions exactly as in Penn's dummy.



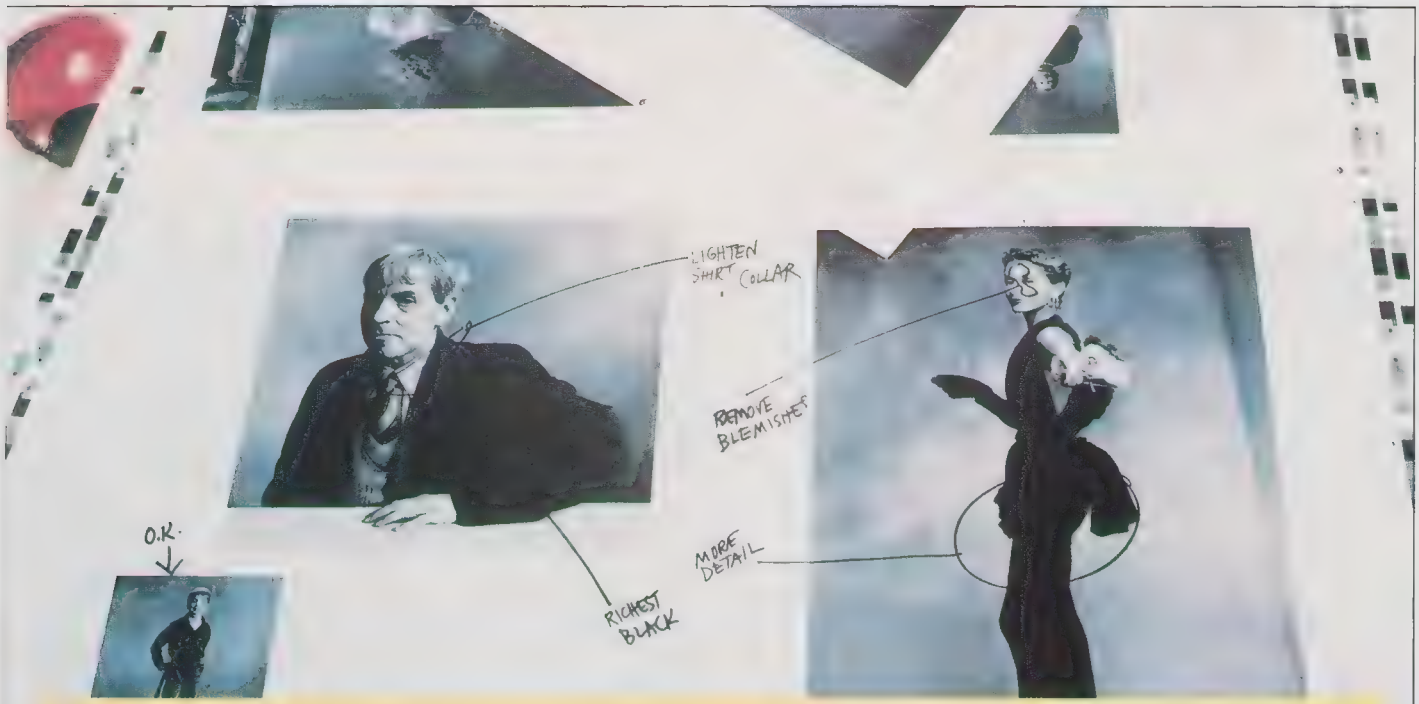
11 After Penn made a few minor adjustments to the layout, the boards became the final mechanical from which Franklin made plates. Note the rich tonality in the photographs achieved by Benson's complex process. States Callaway, "Press work is something that is complex and difficult, but if the film work is right, then it proceeds accordingly. It all rests on the film."



12 Establishing the tonal range of the black-and-white photographs on press was an essential prepress task. After Benson created 12 alternatives of an "ink menu" on a six-color Heidelberg press at Franklin, Penn picked the three shown here: cool, neutral and warm. Then he assigned one of the three to each illustration in the book.



13 Penn marked his color corrections directly on AgfaProofs with a black marker. Where needed, several rounds of corrections were made before Penn gave the go-ahead for proofs to be printed in ink.



14 To ascertain that the book would be as perfect as possible and to give Penn the opportunity to make final corrections, Callaway took the unusual step of having the whole book proofed on a production press several weeks before the press run. Note that Penn continued to make corrections at this stage.

Though Franklin has a press room supervisor, Callaway, Majocchi, Masuda and Palmer took turns supervising the press run in pairs, with the presses running continuously five days a week in three shifts over 24 hours. Callaway even rented a house in the Providence area for three months to be able to monitor the book's progress. "It's important that one of those people be here while we're setting up a sheet since there is some subjectivity to these images," states Turner. "It's our responsibility to bring that sheet to where one of those people wants it. They sign off on that sheet, and then it's our responsibility to print 65,000 books of that form that all look exactly alike."

BINDING All summer long, trucks laden with the printed sheets drove from Providence to the bindery in Rochester, N.Y. Called The Riverside Group, the division that handles its hard-cover case binding is Zahrendts. "We're a high-quality bindery that works with museums, university presses, printers and publishers," states Don Carlson, the account executive who worked closely with Sims. "We're folding and gathering the sheets, trimming them and then smythe sewing them before casing the book in. We glue the pages into the stamped covers with a manufacturer's adhesive. It's a long project since each one of the seven different editions has to be treated separately." *Tip: Case-bound books with signatures that are sewn with thread can be sewn in different ways, including Smythe, or center sewing, or side sewing, which is similar to side stitching, for example. Since case binding is so expensive, some publishers actually insert perfect bound signatures into cases.*

The material Sims found for the cloth binding, which Penn approved, is Rexa 8L, a natural tan color with a slightly rough, woven texture imported from Europe through Ecological Fibers. "Since we have to wrap the cloth around a board, it can't be too thick," notes Carlson, "but it can't be too thin because it needs to have strength. The Rexa is a real nice cloth for us to work with."

PUBLICATION

On November 16, 1991, "Passage" goes on sale in bookstores from Stockholm to Tokyo to New York—and most major cities in between. This feat will be "the largest single volume of a photographer's work that we know of," states Callaway. "I don't think there has ever been an illustrated book that has been released in the same form in so many countries."

Credit for that goes to Nicholas Callaway. But Callaway prefers to think of himself as one of several midwives who facilitated the translation of Penn's vision on to the printed pages: "And Richard, Thomas and Franklin were really the translators." But it was Callaway's appreciation of Penn's work, his patience, perseverance and pursuit of the highest quality reproduction techniques that finally convinced Penn to undertake this major retrospective in the first place.

Of course, Penn demanded the highest quality at every stage of the book's production and took the time and the effort to hand-craft every detail in this book with the utmost care himself. Yet, no matter what a triumph the book's publication is for Penn, it is a triumph, in the end, of the people and the methods—both time-tested and some newly conceived. ■

Susan Davis is senior writer for Step-By-Step Graphics.

The Fine Art of Chris F. Payne

Learn how this illustrator achieves depth and luminosity with acrylic underpainting, watercolor washes and oil glazes.

By Daniel S. Cutler

The six-year-old girl being read an illustrated bedtime story and the editorial board of a national publication agree: C.F. Payne's art is terrific. The little girl likes to get lost in the details of the story's illustration. She likes the realistic figures, their clothes, their hairstyles, the furniture they live with—background details that add so much to the mood of the narrative.

Adults, on the other hand, admire Chris Payne's technique. "There are illustrations," explains *Sports Illustrated* art director Carolyn Blackmore, "and then there are paintings. I call Chris every time I need a beautiful painting—one that gets specific."

"Something specific, realistic, but with a warm feeling to it," is exactly what Blackmore knew was needed to illustrate a story about a grandfather, father and son climbing Wyoming's Grand Teton mountains. The deadline was only 14 days away. "I wasn't sure exactly what the images would be, but I did know I'd need a beautiful scene—drawn correctly. I knew Chris could handle it. He's always very accommodating of the magazine's tight schedules."

THE IMPORTANCE OF REFERENCE

The art director sent Payne a copy of the manuscript, along with a videotape shot by another man who had been on the climb. She also forwarded slides shot by the author, among them a shot of the three climbers posing in front of the mountain they were about to explore. "Read it," she instructed. "Look at the pictures and then let's talk."

That's just what Payne likes most about editorial illustration. "A lot of times [clients] want the illustrator to come up with ideas. Editorial usually doesn't pay as well, although that really isn't the case with *Sports Illustrated*, but I'm willing to give up a little extra money for that creative freedom."

Payne read the story through and learned that in the 1930s a climber named Exum discovered a new passage across the Grand Tetons. It is this route that the family team retraced. The trail was not as strenuous as scaling Mount Everest, but there was one gap—a sheer drop—that the climbers had to jump across, one by one. The chasm is called Exum's Leap, and capturing the figures in mid-air, Payne knew, would make a good illustration, even though no reference was provided of the scene. He was reminded of a bit of advice he had picked up as a student at the Illustrators' Workshop: "You are only as good as your reference." (Refer to the sidebar, "A Student of Art.")

In order to construct a more credible illustration, Payne went in search of reference. "I was just looking for something that would catch a bit of atmosphere and make the story believable, to get perspectives of rocks from other points of view." He headed to one of his favorite sources, the clip file of the Cincinnati Public Library, but all the material he could find there pertained to technical climbing, scaling sheer cliffs with picks and ropes; he was not illustrating that kind of grueling expedition. Local book shops yielded only further disappointment; there were no travel books on the Grand Tetons.

With just two weeks to complete the assignment, Payne knew he could not spend much more time gathering reference. He had his wife shoot a Polaroid of himself leaping, for the Exum's Leap passage. The other images he took directly from the slides.

THE SKETCH STAGE

"Sometimes people talk about the projector as if it were this awful bastard child," says Payne. "It's not. It's just a tool." Sometimes he uses it to directly transfer an image onto his working surface; other times he uses it creatively to distort the image, a stylistic hallmark of some of his work. He forgoes projection altogether when a better effect can be achieved drawing freehand.

This time Payne projected the slides he wanted to illustrate onto tracing paper and sketched them using a B lead in a mechanical lead holder. "If I like one part I can cut it out and keep on moving. That way I don't have to spend too much time redrawing," he explains. "The feel of the pencil is very important to me. If it's too hard, it's slick. If it's too soft it feels mushy and smears. But it must be dark enough to photocopy and fax. I live and die by fax."

In all, Payne prepared eight sketches to illustrate the story and faxed them to New York from his Cincinnati studio. Blackmore called that same evening. The sketches had been rushed through the magazine's fact checking department to assure no errors had been introduced. She liked the pictures and gave her go-ahead to complete six, with no revisions ❶. This article will follow the artist as he works on all six simultaneously.

Recreating the Ascent Using his characteristic mixed-media approach, C.F. Payne illustrated six pictures for a *Sports Illustrated* story about a grandfather, father and son climbing Wyoming's Grand Teton mountains. He based the images on a videotape and slides shot by the author as well as on research he did at the Cincinnati Public Library.

THE TRANSFER STAGE

Payne transfers the six approved sketches by placing them into an Artograph 300 opaque projector mounted on a table edge and projecting them onto his working surface, Strathmore 240 cold press illustration board ❷. (Sometimes, to achieve elongated effects, he tilts the table or the board. When this is done, however, only one line on the tilted board remains in focus, so the art board must be repeatedly moved in order to trace down the complete image from top to bottom.) Payne then traces the image using terra cotta or burnt sienna Prismacolor pencil—"whichever I happen to pick up," he says. In the eyes and corners of the mouth he adds some darks with his B graphite sketching pencil. *Tip: Soft enough to create good tone, B graphite is hard enough so it does not smear easily.* He transfers the other five sketches in a similar manner.

Payne tapes off the working area of the paintings, leaving a generous margin of white, both for aesthetics and to give color separators something to hold on to. *Tip: Separators must have some lip (even a fraction of an inch is sufficient) so they can attach transparencies or original art (often with tape) to the drum of the laser scanner.* Then he fixes the base drawings using two retouching lacquers, McDonald's Lacquer and Retouchable II (Sureguard), to protect the soft graphite and colored pencil. Both fixatives maintain the original tooth of the board. Where the fix beads up over the waxy pencil, he gently smears it down with a finger and gets a smooth seal.

Finally, he tapes his board onto a sheet of Masonite for support. He will execute the painting with the board propped up in his lap—a habit he got into as a kid, drawing in the back seats of cars. He works on all six paintings, moving freely from one to the next.

PAINTING TECHNIQUE

Payne begins with an initial wash of acrylic to seal the board. Then he lays in the lightest flesh tones in a faint tint of unmixed burnt sienna ❸. For this he prefers jar Liquitex, although he likes the Winsor & Newton pigments, too. The two brands' burnt siennas have different hues; for this work, he prefers the Liquitex (No. 127).

At this preliminary stage he lays a light wash of diluted cadmium red medium into the figures' lips and gums ❹. He will also block the shirt of the figure on the right with the same color, full strength. An orange wash defines the boy's turtleneck and a tint of yellow ochre starts to add form to his hair ❺. The adults' hair is washed in sepia, and viridian covers the shaded side of the grandfather's hat bill.

"I don't see any value in using good Kolinsky sables for this work," Payne maintains. "I destroy them at such a rate." He gets by

Payne's Version of Mixed Media In the illustrations Payne created for *Sports Illustrated* (two of which are shown here), he transferred his sketches with a projector to Strathmore 240 cold press illustration board, traced the images with colored pencil, fixed the drawing, then applied initial washes of acrylic. To build up the color, he uses watercolor, ink, an oil wash, airbrush and colored pencil.

with Winsor & Newton Scepter brushes, mostly Nos. 4 and 1.

When the acrylic dries, Payne goes over the faces again, this time with a wash of Winsor & Newton watercolor. Again he applies burnt sienna, now using a middle-tone value, and allows this watercolor to dry thoroughly ❻. Then he dips his brush in clean water and touches it to a paper towel to draw off most of the wetness, leaving the bristles damp. With the damp brush he lifts select areas of dried watercolor, revealing the light fleshtone acrylic underpainting beneath it ❼. It is important that the brush not be too wet when lifting dry watercolor, he cautions, or water rings will appear in the dry paint. Most of the form in the faces is established in this way.

Payne plans to underpaint the shirts of the boy and his father solid black. The medium he chooses for this is Pelican India ink (black No. 17). "It gives me permanent, good, quick coverage," he says. To control the edge so that no black slops over onto the boy's face, he first outlines the black shape using a Speedball nib he has had since seventh grade. Years ago, he broke his Speedball penholder one night in the middle of a rush job. An improvised nib-taped-to-Prismacolor pencil has been his instrument of choice ever since ❽. He disdains technical pens: "They're just too crisp, and they're hard to clean."

Payne now lays a solid wash of India ink across the shirts of the two left figures, brushing the ink carefully up to the bounding line he has just drawn ❾. The ink never goes on smoothly. "You never can get that nice, velvety smoothness," he notes. But Payne will cover this ink later with a wash of oil paint.

Now Payne is ready for the background. He lays a neutral wash of watercolor across the mountains ❿. The color is mixed from Vandyke brown and Payne's gray, warmed with just a touch of ochre. He does not attempt to get a flat application of paint; his intent is to introduce some variation into the background tones.

A FRIGHTENING STEP Now comes the part that causes uninitiated artists to cringe: Payne drowns the entire painting in a wash of purple oil paint ⓫. The purpose of this wash is to add depth and unity to the colors, much as the French Barbizon school of landscape artists used sepia glazes. He thins Liquitex dioxazine purple oil paint from the tube with mineral spirits—turpentine is too gummy for this purpose, he says—to a very watery consistency. He neutralizes it with a touch of permanent green light. Then, tilting his board gently, he washes it on with a two-inch rubber cement brush, starting at the top of the painting and working his way down. *Tip: Tilting the board creates a smooth gradation without forming puddles.* Payne has experimented with other colors of wash, including browns, ochres, blues, even "Coke-bottle green," but he has always come back to dioxazine purple.

The oil wash dries quickly with the acrylic beneath it, which prevents the wash from soaking into the board. He lays the masonite flat, and half an hour later, with a kneaded eraser, the artist begins to pull the dried oil wash off in the areas where he wants the underpainting to show through in the original light values of acrylic and watercolor ⓬. Repeatedly he reshapes and freshens the eraser, which quickly soils with the purple paint. This process plays the warm-toned skin values against cool purple shadows.

AIRBRUSHING

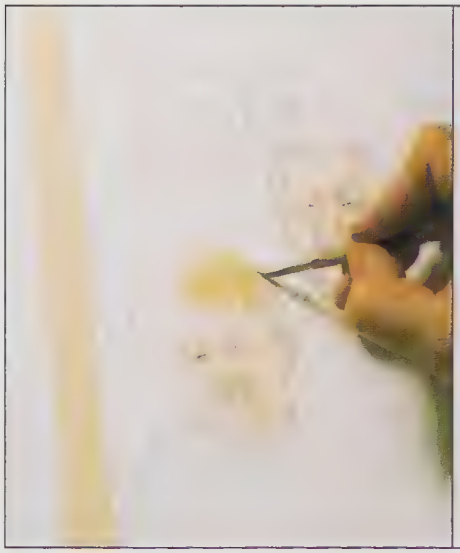
The sky area is too broad to cleanly lift all the purple. Payne finds it easiest to airbrush the entire area back to white. He cuts a mask from .003 mil acetate and weights it down with coins ⓭. He never uses prepared frisket because he finds that even the low-tack adhesive lifts his underpainting. To avoid any chance of spray creeping under his weighted mask, Payne builds the white wash very slowly and carefully. It may take as many as 60 passes to obliterate the purple ground, and he often uses a hand-held hair drier to make sure each pass is thoroughly dry.

Payne uses titanium white acrylic in a Paasche V-1 airbrush to cover the purple ground. He warms the cool white with a drop of cadmium yellow medium. Then, having cleaned the airbrush, he

(Continued on page 69)

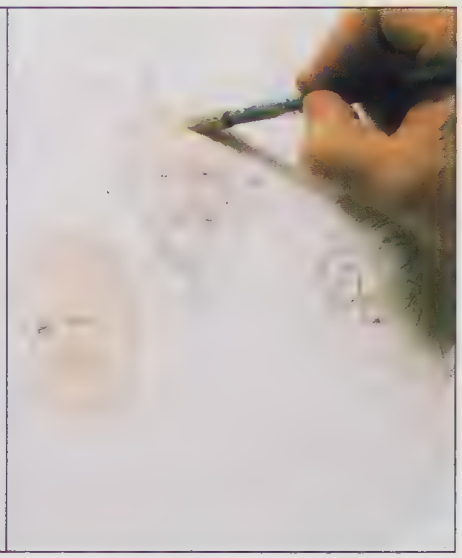
1 For a *Sports Illustrated* story about three generations of one family retracing a climber's 1930 route in the Grand Teton Mountains, Chris Payne gathered references and prepared eight sketches using tracing paper and a B graphite pencil. The artist faxed the sketches to art director Carolyn Blackmore, and she approved six, some of which are shown here.

2 Payne worked on all six illustrations simultaneously; this article will follow him as he works on a portrait of the climbing trio. The approved sketch is loaded into an Artograph 300 and then projected onto Strathmore 240 cold press board. He traced the image with burnt sienna Prismacolor pencil.



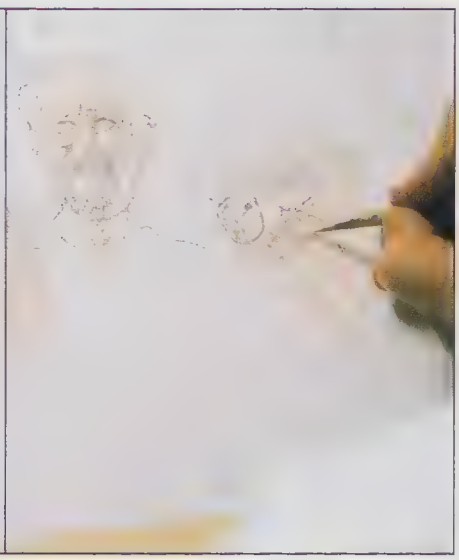
5 The boy's blond hair begins to take on form when Payne washes in some yellow ochre acrylic. An orange wash defines his turtleneck. The adults' hair will be washed in sepia.

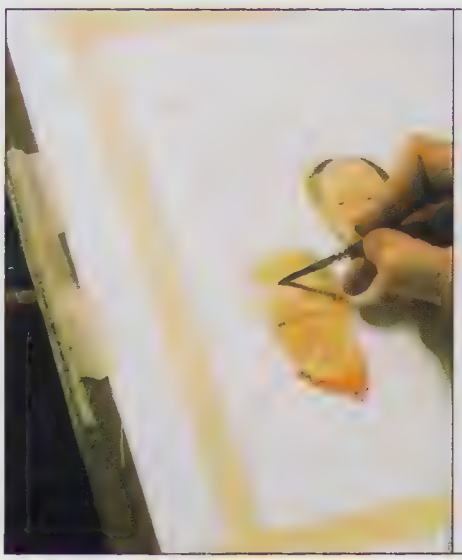
3 With the Strathmore board taped to a sheet of Masonite, he lays in a faint wash of Liquitex acrylic burnt sienna No. 127. This wash in the faces represents the lightest fleshtones in the piece. The acrylic also seals the board. He works with the board resting in his lap, as is his custom.



6 Cadmium red medium establishes the color and value of the grandfather's shirt. Next, Payne covers the dried acrylic in the faces (the lightest fleshtones) with a wash of burnt sienna watercolor, mixed to the middle skin tone value.

4 He adds some rosiness to the figures' lips and gums with a pale wash of cadmium red medium. Payne works with Winsor & Newton Scepters, mostly No. 4 and, as shown here, No. 1. "I only own a couple of the big, fat ones," he says.





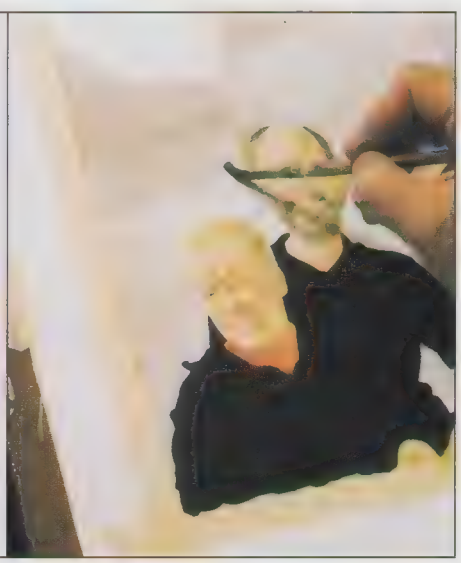
7 With a brush dampened with clean water, he lifts off some of the watercolor wash, revealing the lighter toned acrylic beneath. In this way, Payne quickly establishes the basic forms of the faces.

Photos by C.F. Payne

8 Payne will be underpainting the two shirts on the left with Pelican black No. 17 India ink. He establishes the limits of the wash by outlining it, using a Speedball nib. In place of his penholder, which was broken years ago, Payne tapes the nib to the end of a Prismacolor pencil.

9 The India ink, he finds, "gives me good, fast, permanent coverage." It goes on unevenly, but this application is just an underpainting: Payne will cover this ink later with a wash of oil paint. "When you go over it with oil it looks great!" the artist notes.

10 The neutral-appearing wash on the distant mountains is mixed from Vandyke brown, Payne's gray and a touch of ochre. It is designed to vary the tones and add interest without being too active.



11 Payne now swamps the entire board with a watery wash of dioxazine purple oil color, thinned with mineral spirits and neutralized with permanent green light (not yellow, says the artist: "You can't believe the color wheel. Yellow and purple gave me brown.") He applies it with a rubber cement brush.

12 The oil wash dries quickly with the acrylic underpainting beneath it, preventing it from soaking into the board (and also from washing away the waxy Prismacolor). In half an hour, Payne goes back in and lifts out the lights with a kneaded eraser.

13 The sky area is too broad to lift off all the purple, so the artist airbrushes it back to white. He masks off the sky with a frisket cut from .003 mil acetate and weights it down with coins. As many as 60 careful passes of the Paasche V-1, loaded with titanium white acrylic, are needed. He then grades the sky up to a brilliant cobalt blue.

A STUDENT OF THE ART

"What I try to teach all my students is not simply: 'How to draw,' but, 'how to learn how to draw,' and 'how to learn by studying other artists.' School just sets up the foundation," emphasizes Chris Payne, who teaches a special course in illustration at his alma mater, Miami University in Ohio.

Studying other artists has been a lifelong habit for the Cincinnati native. But he has never seen a neat distinction between the world of fine artists and that of illustrators. In high school it was from books on da Vinci, Michaelangelo and Norman Rockwell that Payne drew inspiration. In college, though he found little offered in the way of studio illustration instruction, an endless succession of inspiring images was flashed before him in art history class. That is where he was introduced to Gericault, Delacroix, Sargent. Then came Schiele, Kollowitz, Kokoschka, the PreRaphaelites, all of whom, he acknowledges, contributed to his own developing style.

Upon graduation Payne enrolled in The Illustrator's Workshop, a private course taught by some of the country's top illustrators. "Everything they said went right over my head," he laughs. "It wasn't until about three years later or so, I'd be working and say to myself, 'Oh! That's what they were talking about!'"

At first Payne simply set out to emulate his favorite instructors in the course. But later he investigated his heroes' early works so that he could detect influences and go directly to the same sources that inspired them. "Without Austin Briggs," he discovered, "Bernie Fuchs does not exist!"

"When I put something down now, I want it to be predestined," he explains, citing artists whose masterful technique he continues to study. "N.C. Wyeth, Frank Duveneck, Norman Rockwell—when they put down a stroke—it stayed. They were in total control of what they were doing."

In Total Control C.F. Payne draws inspiration from illustration masters such as N.C. Wyeth and Norman Rockwell as well as painting masters like Michaelangelo, Sargent and Kollowitz—as seen in illustrations of Joe DiMaggio, a personal piece (upper left), Richard Nixon for *Rolling Stone* (bottom left), William F. Buckley for *Spy* (top right) and an unprinted Christmas issue cover for *The New York Times Sunday Magazine* (bottom right).

(Continued from page 65)
grades the sky up to a brilliant cobalt blue at the top. He always wears a mask while airbrushing.

With Prismacolor white and beige pencils, Payne picks out details on the rocks in the background ⓮. He then reinforces the lighter areas in the faces with burnt sienna acrylic lightened considerably with white ⓯. As in traditional oil painting, the lights are now thick and opaque, the shadows transparent.

To add depth and variety to the shadows on the grandfather's face, Payne glazes with cadmium red neutralized with a touch of umber ⓰. This adds needed rosiness to the figure's nose and cheeks. The figure's red sweater, dulled from the purple wash, is intensified with a fresh application of cadmium red medium ⓱.

He adds form to the grandfather's cap with transparent glazes of pthalo blue and ultramarine over the purple underpainting. The darkest darks he punches back with a mixture of burnt umber, ultramarine blue and cadmium red. In the black sweaters, he adds a little Mars black, which he uses almost straight.

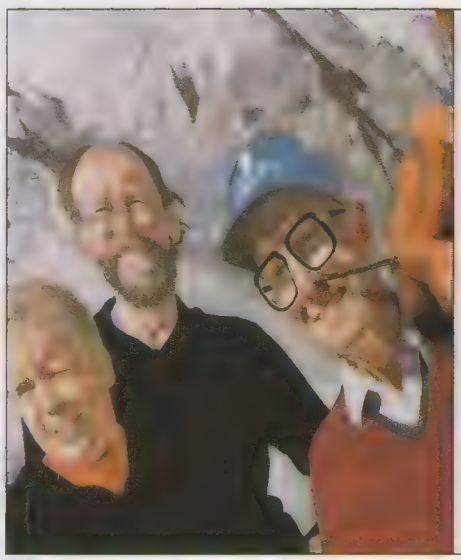
The final highlights are added to the father's glasses using a No. 1 Winsor & Newton Scepter and the most opaque, whitest white he can find: acrylic gesso. *Tip: An added benefit of using acrylic gesso as a white substitute is that it dries very matt, like gouache.*

Payne has been working on all six pieces simultaneously, adding details to one while washes dry on the others. Now he puts final highlights on the others. The moment the gesso dries he bundles the boards and promptly overnights them to New York.

Blackmore immediately brought the illustrations into an editorial meeting. Although the article (and alas Payne's art) has not been published to date, everyone was delighted, which didn't surprise her. "Every time he hands in sketches or finals, Chris always gets a tremendously positive response from editors. When we passed around these gorgeous portraits and portrayals everyone realized how wonderful they are!" ■

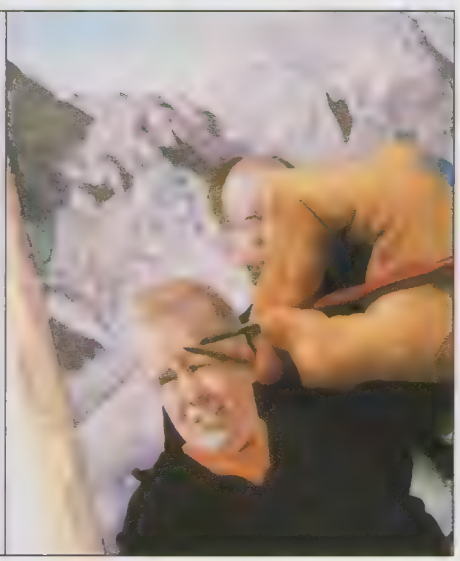
Daniel S. Cutler is a medical illustrator and freelance writer.

14 As a finishing touch, Payne picks out details in the rocks in the background with very sharp Prismacolor white and beige pencils.



16 Color is added to the flesh-tones by glazing with cadmium red medium neutralized with a touch of umber. This adds depth and variety to areas like the shadows on the grandfather's face, and rosiness to his nose and cheeks.

15 He strengthens and adds detail to the lightest flesh-tones by working into them burnt sienna acrylic mixed with a lot of white. Now, as in traditional oil painting, his lights are thick and opaque, his shadows transparent.



17 The grandfather's shirt, dulled from the wash of purple oil paint shown in Figure 11, is finally brightened with a fresh glaze of cadmium red medium.

TYPE GOES Graphic

CREATIVE EFFECTS USING OUTLINES

New PostScript technology makes it much easier to merge type and graphics.

By Simon Tuckett

The latest releases of key drawing applications for the Mac allow a more comprehensive synthesis of type and graphics. By allowing the illustrator or designer access to the outlines of typefaces, these programs give him or her more freedom to modify individual characters, turn the characters into graphics and be continually aware of the exact location of the character edges. In addition, the ability to create "composite paths" eases the task of generating complicated headlines (such as the one shown above) and initial letters. This article will look at some of the things you can do with type outlines and the constraints you should be aware of in their use. We're also going to toy with the idea of how to aberrate the type.

WHAT ARE COMPOSITES?

A composite path is a path of more complexity than the usual description of point A to point B to point C and then fill. A composite path is actually two or more paths that share the same area. An example of this would be the path of a lowercase letter "e." It is a complete path featuring two independent sections, the outer line and the inner border of the counter. Having defined the shape, you can now fill it.

Composites are by no means new. The PostScript language has always had the capacity to describe the multiple paths to which one set of strokes, fills and clips can be applied. However, it is only of late that software developers are beginning to take advantage of it.

We're all quite familiar with composite paths, even though we may have never realized it. Every time you set some type and output it on a PostScript printer, you are using composite paths. *Tip: A font is really only a specially coded series of drawings which are stored at a height of one point.* They are called up by your keystrokes and scaled by the point size you choose from a font menu. That scale factor is applied to the characters when you print them; that is, what starts out as a one point high letter "e" becomes a 36 point letter "e" when its parameters are multiplied on the output device's computer by a factor of 36. Looking back at the letter "e," remember that it is actually two paths, one inside the other. Whenever the printer notices such an occurrence, it knows that, provided the two paths travel in opposite directions (clockwise and counterclockwise), the inside path of the letter should cut out from the outer path. (For more info on this topic, refer to the sidebar "Why Won't It Fill?")

BENEFITS & DRAWBACKS

On the plus side, this means we no longer need to split paths. Because path splicing has been a tedious part of our everyday lives for the past four years, the word "split" evokes hours of tiresome path splicing in order to ensure that counters in letters would appear as holes in the major form. However, with the arrival of composite paths, splicing can almost be looked on as a thing of the past. I say "almost" because it is surprising how often the skills required in path splicing come in handy in situations where composite paths cannot be used.

Composite paths can be quite extensive. You might convert a whole paragraph to outlines, for instance. There are some benefits to doing this. You do not need to download the fonts to the printer; as far as the document is concerned, they are all drawn outlines. You know exactly where the outlines of the characters are and how they intersect with the graphic objects in your illustration. On the minus side, we are looking at much

The Changing Face of Type
Access to the outlines of the two fonts used in the headline above (created by the author) allowed editing of character shapes in ways that would not have been possible in the past. After setting the type and scaling each block, the type was converted to outlines. The effects applied are described in detail in Figures 9 and 10 later in this article.

Figure 1 Product identification and signage frequently feature a treatment which can easily be generated in the most popular drawing programs—provided you have access to the outlines. The technique features multiple progressively stroked outlines with a fill on the final path.

Figure 2 First, set your type in the font and size with which you want to work (1). As this will be a multiple effect, you may find you need more letterspacing than you would normally apply. Next, convert the type to paths and apply a fat white outline (2). This will set the type off from whatever background it has been placed against. Then duplicate the path and apply a thinner line to the duplicate (3). This can be in a bright, contrasting color. It is recommended that at first you choose to use a line of half the weight of the original white line (in this case six points). Finally, duplicate the path one final time and apply nothing more than a fill in a color of your choice (4).

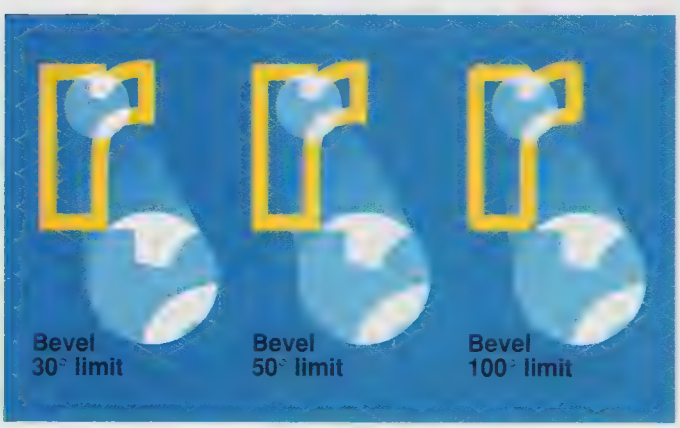


Figure 3 The miter limit command in the drawing program dialog box that controls stroking has a specific effect when different angles are specified. Generally, a 30 degree limit bevels only the most sharp incoming/outgoing lines (far left). By increasing the angle, you can encourage the program to bevel the corners on the stroke (center), so much so that when using 100 degrees, even the right angle corners are lopped off (right).

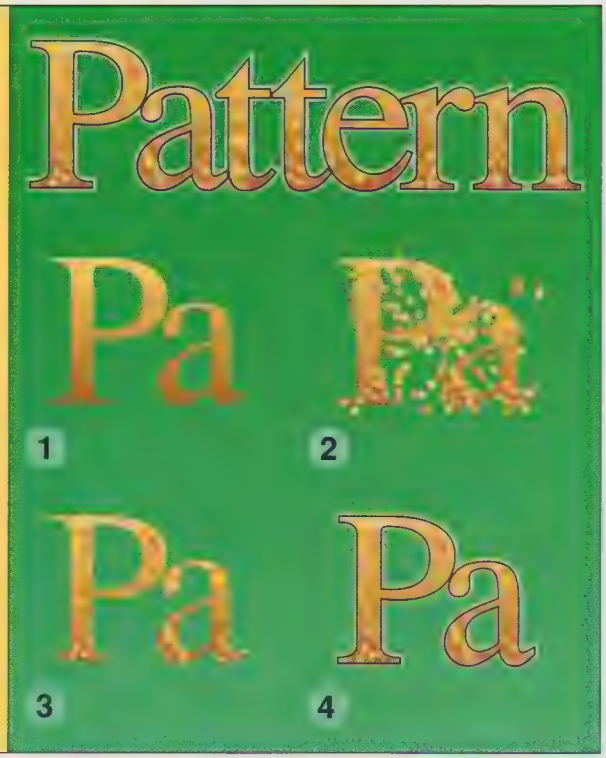


Figure 4 By using the Paste Inside command in FreeHand or applying mask attributes to an outline in Illustrator, you can have your own patterns inside the character shapes (top). First, the characters were converted to outlines in FreeHand and filled with a vertically oriented graduated fill (1). A proprietary random tone generator was used to produce random dots in colors that were similar to that of the main characters. These were floated above (2). The dots were cut to the clipboard and pasted inside the characters (3). I felt the character didn't "jump" enough, so I duplicated the character path twice, stroking it the first time with a three point white line; the second path received a 1.5 point thick black line (4).

Figure 5 Precisely the same technique described in Figure 4 was used to generate these words. In each case, the effect was generated off to the side and then pasted inside the word's path. To offset the art from the background each word had a different shadow treatment applied to it. Obviously, the effects and variations possible using this technique are virtually unlimited. Just use your imagination, and critique your explorations with a keen design eye as you go.

larger documents (the space needed to store the path points on all the letters is considerably larger than the space required for non-outline type.) Symptoms include a marked slowdown in refresh speed on the computer and increased wait times on the printer. You may also run into path limits. *Tip: A path has a specific limit in terms of its complexity.*

Convert a paragraph to outlines in Illustrator and you will find the program converting each letter to a composite path. With FreeHand, you'll find that the program nests composite paths. The main composite is the block of type. Use the "split element" command again and you'll get composite words. Split it once more and you'll get composite letters. Split it a final time and you'll find the letters themselves coming apart with the counters of letters becoming independent objects.

This nesting, while very useful, means that you have to be careful how you set your type. If any of the letters overlap they will leave a "hole" in the area of the overlap. Any effects applied to the composite word will therefore not be continuous. In this case it is best to split the elements because individual composite paths may overlap with no visible irregularities.

WHEN SHOULD 'CONVERT TO PATH' BE USED?

As mentioned above, the most obvious use is to convert to outlines so that the font doesn't have to be downloaded. There could be several reasons for this. You could have an inordinate number of downloadable fonts specified on your page; you may be using an old PostScript printer with a small amount of memory reserved for downloadable fonts; or you may be forwarding your file to an associate, one who has yet to buy the font you are using in your document.

I utilize the conversion to path most often when I create fixed images, such as a logo. By converting all type in the logo to paths, I know it will print on any PostScript printer no matter what fonts are available. I can also be assured that no one will dicker with the letterspacing. *Tip: This can be further guaranteed by never sending out original files, just EPS files.*

In addition, I have a couple of fonts resident in my system that allow access to such frequently used items as arrow heads, registration marks, recycled and recyclable logos, maple leaf, a Canadian flag and so on. I look on the font as a sort of Shape Library; before archiving a job, I will now convert

the special characters I have used in it to paths to ensure that the program will not try to find the font when the job is opened on another computer.

GRAPHIC USES FOR OUTLINES

There are a number of ways graphic designers can use outlines in their work.

CHARACTER MODIFICATION Advertisements, book titles and other high-profile applications often require more than just the standard, off-the-shelf typographic treatment. With access to the type outlines, we can perform such standard modifications as lowering the heights of the dots above "i's," or changing ascender and descender lengths on screen.

STROKES AND FILLS Another basic technique is to fill outline character shapes without having the counters affected by what we do (they usually fill in). Certainly this capability to fill and stroke type was always there in the drawing programs but we were unable to see the results until they were output on a PostScript printer. Such filling and stroking can not only be seen on screen now, but it can be applied just once on much more elaborate composite paths. Indeed, this makes it much easier to perform such operations as multiple outlines.

One of the most frequent examples we see of this technique is on product identification and signage. For "quick-'n-dirty" work, the multiple outline technique cannot be paralleled ❶. Above a colored background, the letters are set with perhaps a little more letterspacing than one would normally apply; once the effect has been applied, the letters will appear more crowded. Satisfied with the letterspacing, I convert the letters to paths ❷. Then these letters have a thick white outline of about 15 points thickness applied to them, with no fill. A clone of the outlines is made and this time treated with a thinner outline, in color. A second clone is made and this is given nothing more than a fill. You can circumvent the last step by filling the second duplicate; however, the stroke will then sit on top of the path outline. Wherever possible, it is better to preserve the integrity of the type manufacturer's original outline by having that outline as a key shape in the image; hence the final fill is done independently of the two previous strokes.

This technique works on just about any typeface, but you will find that, if you are employing thick inner lines, there are occasions when the spike on sharp points is

Figure 6 When pasting an effect into a custom typeface (such as Whitney Fastball, shown here), I chose to split the word into individual letters and paste the effect inside each of the characters. In this way, I reduced the likelihood of error messages resulting from the use of such an extensive path. In addition, the flatness of each of the character shapes was changed to a value of 4, once again to keep the chance of errors to a minimum.

Figure 7 PostScript Type 3 stroke fonts can be used to good effect by converting them to outlines and applying effects to the paths. In this case, a bulbous effect is achieved through careful choice of line weight, background color and highlight placement. (Refer to Figure 8.)

1. Stroke outline
2. Clone & stroke with thinner lighter line
3. Blend between key points on each path
4. Add several white highlights

Figure 8 After converting the path to an outline, a thick, dark line attribute is defined. In addition it is given rounded line endings (1). A duplicate of this path is floated above the original and is treated with a much thinner and lighter line style (2). Then a blend is created between key points of the path, producing a smooth bulbous effect (3) that is only enhanced by the addition of small, curved white highlights (4).

WHY WON'T IT FILL?

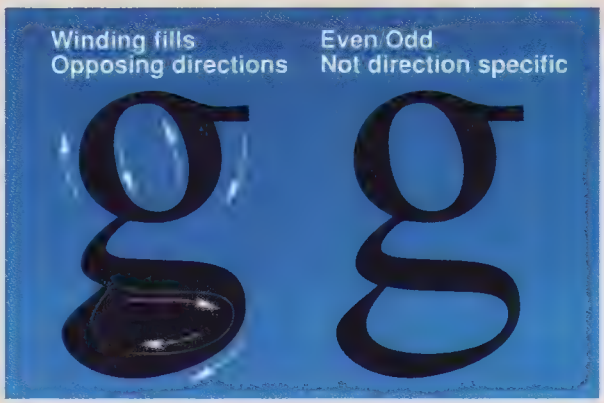
The page description language PostScript allows for two different ways of filling composite paths.

1) Winding number fills are the standard PostScript filling technique. They require that the paths are drawn in opposite directions. Otherwise, the problem shown at right results.

2) The second technique, often referred to as Even/Odd filling, provides that the path will be filled correctly despite the direction of the path. It relies on filling a path only if it intersects another path. The next area it crosses is unfilled, the next is filled and so on.

When using FreeHand you may sometimes find that although the paths have been joined, which in theory would produce a composite path, the image on screen displays only one of the paths. There are two ways of solving this: It may be that the direction of one of the paths is not correct; or else the type of filling is incorrect. FreeHand has only two options for this, and you can see one of them when you select your path and then hit Command-I. A checkbox for Even/Odd will appear.

While Type 1 fonts are always described as winding number fills, FreeHand converts them to even/odd when you select Convert to Paths. The resulting path description is a little easier to manage (as well as understand). However, once you start playing around with the paths, the filling technique you want can sometimes get changed accidentally. So if something goes wrong, check out the path's fill type first.



Filling Paths PostScript offers two ways of filling composite paths: winding number fills or the even/odd technique. Fonts use the former and most often drawings use the latter. Winding number fills require that inner portions of the composite path travel in the opposite direction of the portions outside. If they don't, as in the lower part of the left "g," they get filled. On the other hand, even/odd filling will fill the path correctly no matter which direction the paths are travelling.

either not long enough or is too long. Then there are several things you can try.

• Change the miter limit of the bevel in either the Paint dialog box in Illustrator or the Fill and Line dialog box in FreeHand. Generally, it would be set to a limit of 30 degrees, but you could increase the setting until it reflects a more blunt point ❸.

• Edit the attack angle of the incoming/outgoing line to an angle that minimizes the ugliness of the spike. This, however, may have a detrimental effect on the look of the character shape.

• By adding another point in the path, you may negate the need to worry about the miter limit. This can sometimes produce a notched corner.

• Finally, you could redraw the whole thing as a series of outlines that can be filled. This is highly labor-intensive and should not be attempted if there is the slightest chance that the design may change.

PUTTING TONE IN CHARACTERS Very rarely do I fill a character with anything but a halftone screen. This is perhaps because I have little use for predefined patterned fills. With access to the outlines of the characters, however, we are now able to create our own patterns and fills and paste them inside the character shapes just as though they were part of an illustration ❹.

PUTTING EFFECTS INSIDE CHARACTERS Much the same technique can be applied to place graphic effects inside the outlines. The best way to do this is to set your type, then scale it to the size you would be most happy with. Then find the area covered by that type (in terms of width and height) and draw your effect off to the side to match the size. Then paste it inside the path of the word ❺.

If you are putting an effect of this type inside a word, you should be very careful that the word is short and it makes use of a font that has few points on its outline. If the complexity increases, then consider breaking the word into individual letters and then pasting your effect inside the paths. In ❻, the outline of the hand-drawn, autotraced typeface called Whitney Fastball was too complicated to treat the entire word. It was split into individual letters and then the effect was placed inside the paths.

If that is still too complicated, there is another option available to you: resetting the "flatness" of the path. PostScript printers render curved paths as a series of straight line segments that approximate the curve your drawing program has requested. These segments are so small that they are not even noticeable on the final print. Long, complicated curving paths have a tendency to test the patience of your printer which will sometimes return an error because it simply cannot produce such a long curve. One way to ease the printer's task is to reset the flatness of the long path so that the flatline segments in the curve are longer. Flatness is measured in terms of device pixels so you will find that the same path printed on a 300 dpi printer with a flatness setting of 10 will look much more irregular than the same path printed on a 2450 dpi imagesetter. In most cases, you can comfortably set the flatness of a path to 4 and gain extended limits on path length and complexity without sacrificing image quality. *Tip: You can set flatness in the Get Info or Paint dialog box of the drawing program.*

If you have a Type 3 stroke font available you may wish to stroke the outlines to produce a fat, bulbous effect ❼. First, I set the characters on the page and converted them to outlines ❽. Then I defined two target

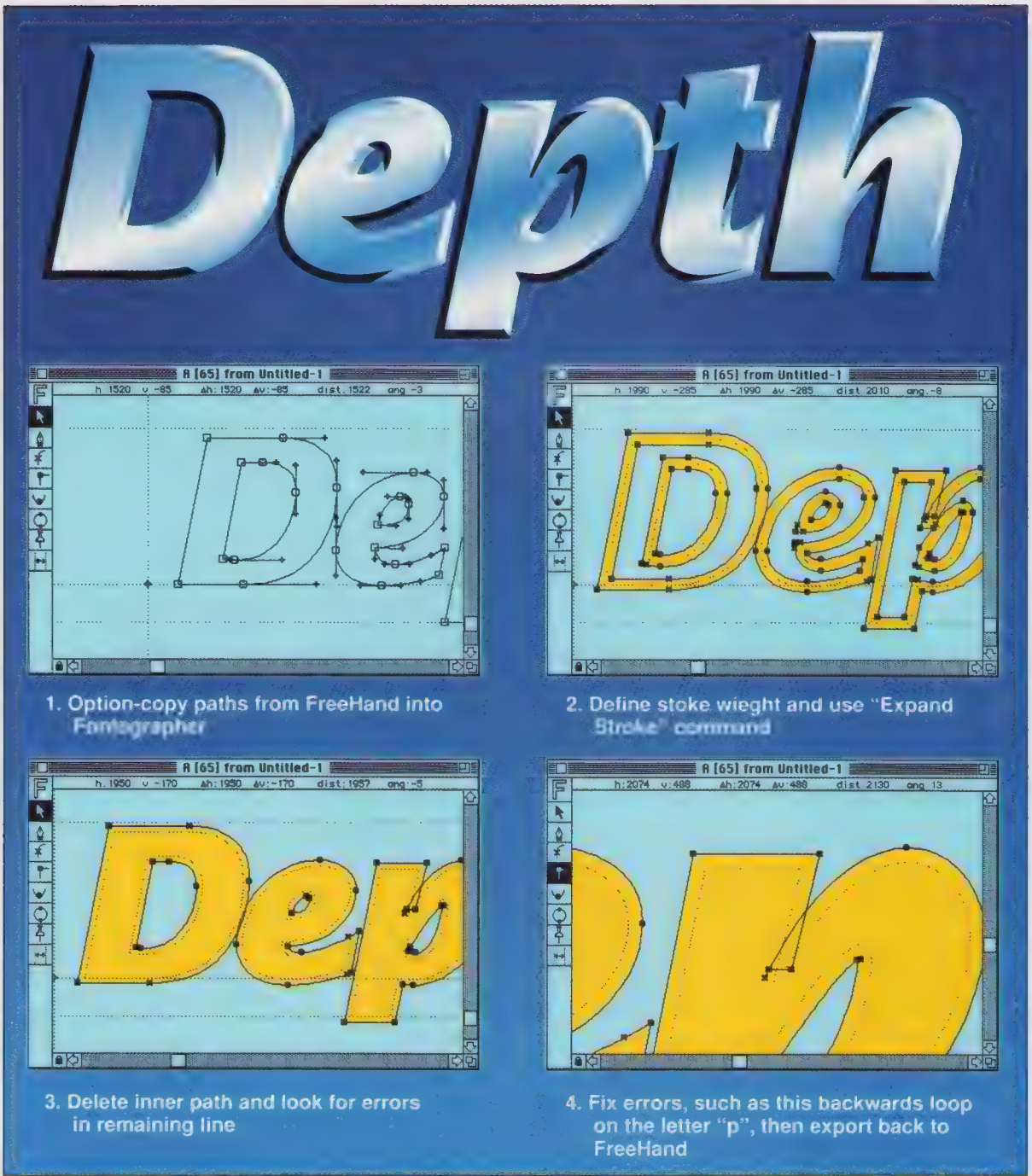

Depth
A [65] from Untitled-1
1. Option-copy paths from FreeHand into Fontographer
A [65] from Untitled-1
2. Define stoke wieght and use "Expand Stroke" command
A [65] from Untitled-1
3. Delete inner path and look for errors in remaining line
A [65] from Untitled-1
4. Fix errors, such as this backwards loop on the letter "p", then export back to FreeHand

Figure 9 After setting the type in FreeHand, I converted the block to paths and then depressed the option key while copying the outlines to the clipboard. This allowed me to paste the outlines into a character slot in a new Fontographer document (1). A copy was placed in the background and another taken into the foreground layer. There it was defined as having a line weight of 60 em units. I then invoked the "Expand Stroke" command. The computer produced the image seen in (2). Since they were not needed, the inner paths (those on the inside of the characters' center line) were removed. Some tweaking was necessary in a couple of places to ensure that the line was both smooth and continuous (3). Screen (4) shows how the expansion command can sometimes flip a path back on itself. The original path was brought back to the front layer and then all paths were exported back into FreeHand.

Figure 10 Once imported back into FreeHand, I was able to join all the inner paths together to form one composite path for the entire front face (1). All further effects could then be applied to it as one complete unit. The outer paths were made composites only on a letter-by-letter basis. Shadows and highlights were drawn in the appropriate spots around the edge of the characters and then cut to the clipboard and pasted inside the outer path (2). A series of graduated fills were drawn, grouped and rotated to achieve the effect of a sheen. They were created large enough so that they would cover the entire word. Then they were cut to the clipboard and pasted inside the front face (inner paths) (3). Although they were generated very quickly, the final characters have the look of type that is traditionally difficult to illustrate (4). By using the computer's ability to generate new paths and using them as clipping paths, I could be a little sloppy in the way the highlights and shadows were generated; accurate rendering of these accents would have added hours to the completion time. To the benefit of the illustration, that sloppiness translated into speed rather than a degraded image.

styles of line; one fat and rounded and the other thin and light. All characters were treated with the fat attributes and then a duplicate series of letters was placed over the top and given the slimline features. I selected key points on each of the letters and blended between them. Each letter had to be treated individually because current applications are unable to blend between composite paths.

IN TYPE CREATION PROGRAMS Those people fortunate enough to have Fontographer or FontStudio have another option available to them: the ability to make use of a computer-generated outline that can be filled. To see just how this is done, let's look at producing a set of characters that have some depth.

Once again, the original type was set in FreeHand and then converted to a series of paths ❾. These paths were then imported into a single character slot in Fontographer by selecting them and copying them to the clipboard with the Option key depressed. By using the Option key, I was able to retain all the detailed outline information. I first pasted the characters into the guideline layer. I then sent a copy of them to the frontmost layer. There they were given a stroke weight of 60 em units. I then applied the Expand Stroke command and the program created outlines both inside and outside the lettering to reflect the position of the stroke's outer limits. I brought a copy of the original type back onto the front layer and then exported a file of the shapes in the Illustrator 1.1 format. This could be read back into FreeHand. Some tweaking of the outlines was necessary (the Expand Stroke feature is by no means perfect), and once that had been completed, the shapes could be properly filled ❿.

If you have neither of those type programs, you can also draw the shape yourself, but this is somewhat more time-consuming. First, set the type in Illustrator or FreeHand and convert it to outlines. Apply a line weight to the characters and scale them all to fit comfortably within the size of the screen ⓫. Turn the monitor colors off and get a system level screen print by pressing Command-Shift-3. A MacPaint file called Screen 0 will be left on your desktop. Then use a high-end tracing application such as Adobe Streamline to produce two paths, one inside and one outside. Join these two paths into a composite and then fill it with the effect that you want.

Tip: You may find that if you are using FreeHand to autotrace, the image will be too poor to get anything useful from the program. Those with Illustrator are more likely to achieve the best results (in addition to being saved all the movement in and out of various programs), but type creation programs are still much more efficient and accurate.

HOW TO ABERRATE THE IMAGE

With all these wonderful ways of seeing your type clearly on screen, why would you want to mess it up? There are several reasons for starting out with a decent outline of the type before aberrating it in some way. Most importantly, outlines provide greater fidelity to the original typeface throughout the modification process. They allow you to make as small a manipulation as necessary. They are also more flexible; you can fix the

positions of the characters, convert them to outlines and go back if necessary to change letterspacing and other particulars.

The best applications for this task are the high-end grayscale image editing applications. In these programs, you can open up screen shots of the type and apply a myriad of modifications.

SOFT SHADOWS With applications such as Digital Darkroom or ImageStudio, you can achieve handsome soft shadows. First set your type in your drawing program. Convert it to paths and then scale it until it fills the screen (single words are best). Turn monitors to black and white and get a Command-Shift-3 screen print as before. Open the resulting MacPaint file in your grayscale image editing application (like ImageStudio) and remove unwanted garbage, leaving just the filled type outlines. Use an effect like Blur to soften the edges of the type. Apply the effect several times. Modify the graymap of the image, too, so there are no blacks in the image, just grays between 60 percent and 0 percent. Then go back to the outline version of the type and get an EPS version of it. In your page layout application you can float the EPS version of the file above the grayscale image, producing an impressive shadow effect ⓬.

SCATTERED EDGES Get a screen shot as in the previous example and then, in an application like ImageStudio or Digital Darkroom, use Diffuse to scatter the pixels at the edges of the type. Save it as a two-bit TIFF or, if that's not available, as a MacPaint file. Then open up your drawing program and autotrace it. *Tip: For an even more elaborate outline, you can use an autotrace application like Adobe Streamline.*

Another way to achieve this effect is to put a screen shot of the type into a bitmap program that has a free rotate function. Rotate the same bitmap back and forth until it has progressively deteriorated to the point where you can use it ⓭.

TYPOGRAPHIC TIME PORTAL This is one of the fastest ways to achieve a slightly older style of type—and possibly one of the fastest techniques since all the activities are performed in the same program. *Tip: If you have Adobe Type Manager installed, you won't need to get outlines of your type.* In FreeHand, set your type the way you want it. Try setting the type at about 60 point and then rotate the block to about 23 degrees. In this way, the autotrace function will not detect any horizontal and vertical lines. Then autotrace it ⓮.

Figure 11 A cheaper but more labor-intensive method for expanding the outline is to get a screen print of some stroked type outlines in Illustrator (turn the colors off and press Command-Shift-3; a MacPaint file will appear). Then you can import the MacPaint file back into Illustrator as a template to be traced by hand or autotraced to produce a similar effect as the one achieved in Fontographer or FontStudio.

Figure 12 For a soft shadow, first get a clean screen print of your type (1). Open it up in an image-editing application like ImageStudio or Digital Darkroom (2). Soften it using the Blur effect (3). Use the effect several times and then re-evaluate the image so that it is lighter and displays less contrast—just as a shadow would do (4). Save it as a TIFF file and, in your layout program, place the image. Go back to the original type from the drawing program and save it as an encapsulated PostScript file. Float this EPS above your TIFF shadow (5).

OUTPUT HINTS

• Make sure that before saving your image as an EPS you have defined the resolution of the highest resolution printer you will be using. In fact, for complete safety, go to the next highest printer; for example, if you will output on a 300 dpi printer, set your resolution at 1270 dpi. *Tip: In FreeHand, you do this in the Document Setup dialog box; in Illustrator, it is available in the Preferences dialog box when you choose the item "Split Long Paths."*

• Keep the number of points in a composite path to a minimum. FreeHand will chop it down for you when you send it to your printer, but it is still good discipline to remove unnecessary points and to split up composites that don't need to be joined.

• If you are forced to utilize an extensive path, try heading off potential PostScript

FONT OUTLINERS

As the complexity of font management increases in this young industry, so does the importance of applications like Fontographer and FontStudio. Their development has also kept pace with the improved capabilities in our key drawing applications. One can almost look at these applications as dictionaries that convert one font language to another. Both applications allow you to import and export any type of font; at the time of this writing, though, Fontographer does not export TrueType outlines, nor can it read Letraset's LetraFont library.

But misuse of the technology runs rampant. Perhaps one of the most visible travesties of design and layout executed on the desktop computer is the severe horizontal scaling of typefaces that were never meant to be condensed. While most typefaces can withstand a minimal amount of such scaling, there are few that are routinely subjected to such disastrous scale factors as 50 and 60 percent. (Refer to the examples in "Scaling Distortion.") Readability suffers terribly. As a designer I can quite understand the need for scaling the typeface; but I simply cannot understand the rationale for implementing such a visual blight on the readability of the page. On several occasions I have been faced with this same dilemma—the need for a highly condensed face in a certain style when none is available.

One particular instance serves as a good example. I was using Univers Condensed Bold, and it needed to be scaled horizontally by about 60 percent. I first opened the font in Fontographer and printed out a full character set on one sheet of paper for reference. I then applied the required 60 percent horizontal scale to the entire font. As a result, all characters scaled back into their origin point. If scrutinized at this juncture, the letter shapes would appear exactly as they would with a horizontal scale applied in a layout program.

Scaling Distortion As a typeface becomes progressively more distorted during a horizontal scale, the relationships in the character shapes move further and further away from the type designer's original design. Compare the relationships between the horizontal stroke thicknesses and the verticals. At 100 percent, the verticals are thicker than the horizontal strokes, as they were intended to be. At 75 percent, the design is further degraded. Scaling to 50 percent inverts the vertical/horizontal relationship completely. Now the horizontals are the thickest elements. Ugly.

Proper Compression In Fontographer or FontStudio, a designer can perform the same horizontal scale on the typeface possible in a page layout program. However, the savvy designer also has the opportunity to repair some of the wounds that the scaling process inflicts. By reworking the horizontal elements of the typeface and then saving the altered face as a new Type 1 font, some of the original type design characteristics can be preserved. This modified face is eminently more readable than scaling with no modification at all (shown above).

The next operation involved opening each letter in the typeface and modifying the outlines to better reflect the original type design. (See the figure below.)

To automate the process, I defined two QuickKeys in QuickKeys 2 which will hit the arrow key 10 times. This definition was assigned to the arrow keys whenever Control was depressed. It speeded up the process enormously and enabled me to make the same adjustments to each character without losing track of how many times I had pressed the keys. I would merely press the control and arrow key once for a small adjustment, twice for an average adjustment and three times for a bigger change (as in the case of the top and bottoms of curves). Only vertical arrow keys were defined as only vertical adjustments were being made. It took about an hour to process the entire font in this way.

Having modified the typeface outlines and having restored some of the face's original design aesthetics, I was then able to export it from Fontographer as a new typeface that could be keyboarded into the drawing application. This approach would not win any type design awards, but it would prove more readable and less ugly than doing nothing. In addition, it would require less cash outlay than buying a highly condensed version of the face (should one exist). As a typeface in the Type 1 format, it is available for use at any time later with no more effort than the time required for installation of the font.

errors by setting the flatness in the Path Information dialog box to a setting of four (the default is 0). The visible difference in the final artwork will be negligible but it may mean the difference between the job printing and not printing due to errors.

• Think about what else you have on your page. On many occasions, I have had a complex piece of artwork printed on its own but, when combined with other complex elements on a page, the same artwork has become more stubborn. In most cases, it was the length and complexity of the paths in the incoming file which choked the printer. By looking at ways to reduce the complexity, you can increase the likelihood that complex pages will output on any printer. *Tip: The best solution is to get into the habit of feeling guilty every time you create a huge path.*

• Do the letters overlap? If so, are there holes in the space where they overlap? If this is the case (and sometimes it is easy to overlook until the print job has returned from the printer!) split the composite path into smaller elements and apply the effects to them individually. Also try toggling the Even/Odd filling technique control.

• Once you go to outline, you can't go back. So if copy is likely to change, think about getting outlines for a complete character set and store them until the job is finished.

CREATIVE TECHNIQUES/DESIGNS

These techniques can be implemented no matter how much software you have in your library. If you own nothing more than a drawing application, then you can certainly create a variety of effects by accessing the outlines of your typefaces. If you own more applications, try to think of creative ways to integrate the output from one program with another. Think of it: In theory, you can open a TrueType font in FontStudio, expand the outlines and save into the Type 1 font format. This new font can then be used in LetraStudio to curve around a cylinder. The resulting file could then be exported to FreeHand for backgrounds and supporting illustration. As you can tell, it's not the software that you own that's important but what you can do with it. ■

Simon Tuckett is director of Creative Services for RoboShop Design Ltd., a Toronto-based electronic studio which uses the Mac to produce graphic design for the advertising and creative markets.

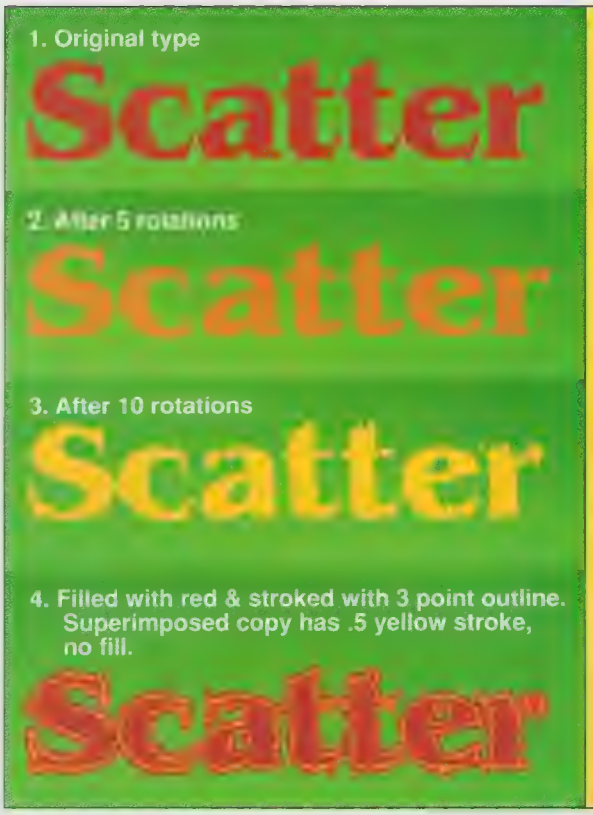

1. Original type
Scatter
2. After 5 rotations
Scatter
3. After 10 rotations
Scatter
4. Filled with red & stroked with 3 point outline. Superimposed copy has .5 yellow stroke, no fill.
Scatter

Figure 13 For rough-edged characters, get a screen print of the type and use the free rotation function in your favorite image-editing application to distort their shapes. As you can see, the image can become progressively more distorted but still retain something of the original typeface. By taking the resulting aberrated image, we can autotrace it and import it back into the drawing program for a stroke and fill treatment that takes advantage of the extremely scattered edges.

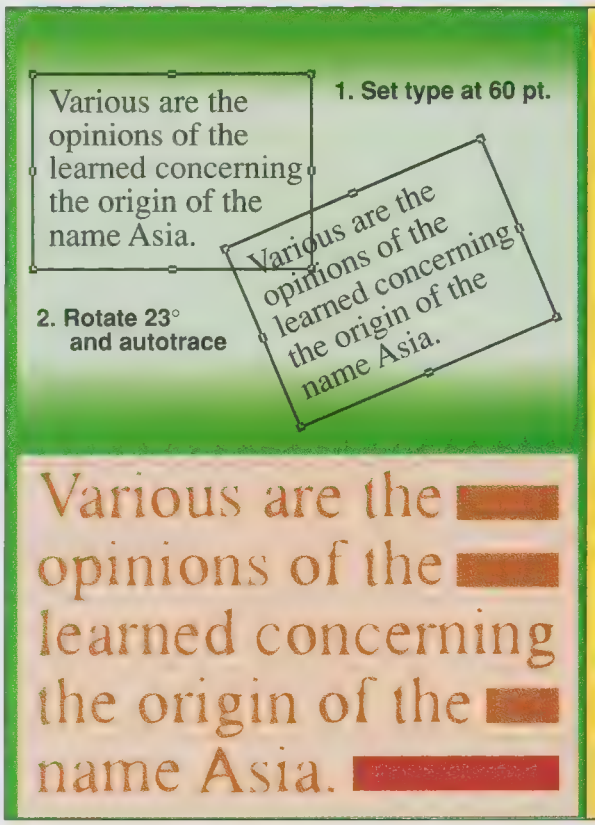
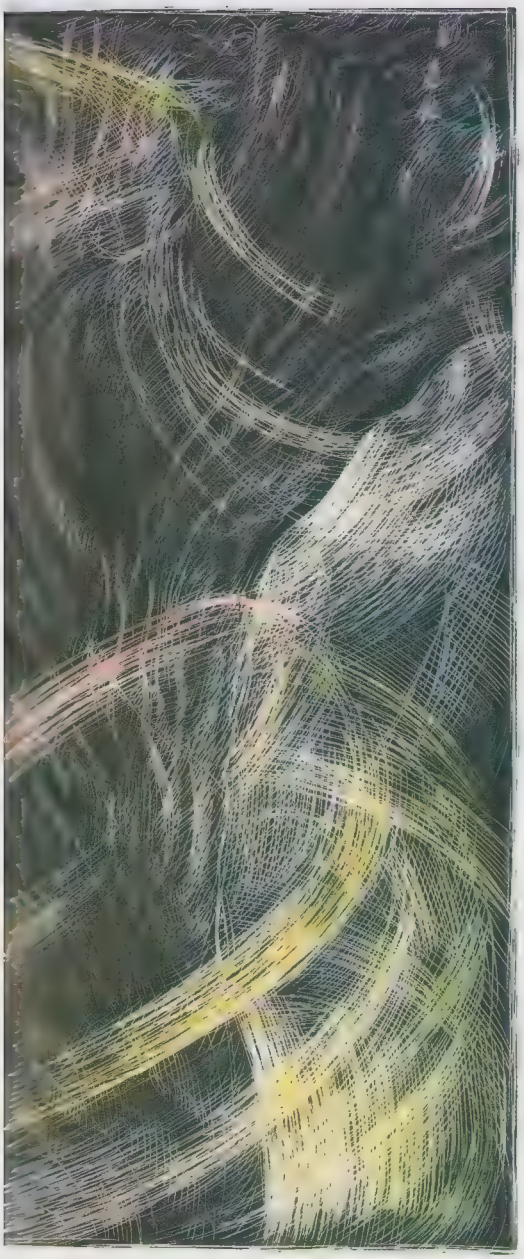

Various are the opinions of the learned concerning the origin of the name Asia.
1. Set type at 60 pt.
2. Rotate 23° and autotrace
Various are the opinions of the learned concerning the origin of the name Asia.
Various are the opinions of the learned concerning the origin of the name Asia.

Figure 14 For an old-style look, try taking advantage of FreeHand's rather inaccurate autotrace feature. Set a block of type at about 60 point, rotate it around 23 degrees and then use the autotrace feature on the block. You can then get rid of the original block and fill the autotraced characters. Take a look at how the typeface has taken a 400-year leap backward.



A Tonal Approach to Scratchboard Art

Brian Pinkney shows how to bring light out from black scratchboard through texture and tone, and how to develop a style of one's own.

By Ellen Opat Inkeles

It is unusual for children to rise to the level of success achieved by their famous parents. So it comes as a pleasure to meet Brian Pinkney, son of award-winning illustrator Jerry Pinkney, who is well on his way to making a name for himself.

Nor is Pinkney riding on his father's stylistic coattails. Rather, he has developed his own style that bears no resemblance to the soft, impressionistic, almost ethereal watercolors Jerry creates. Early in his career—bearing in mind that Pinkney is only 29 years old now—his work did reflect what he learned at his father's knee. He worked mainly in pencil or pen and ink and watercolor. But in recent years, Pinkney found the means to express his own unique vision—scratchboard, with a tonal approach.

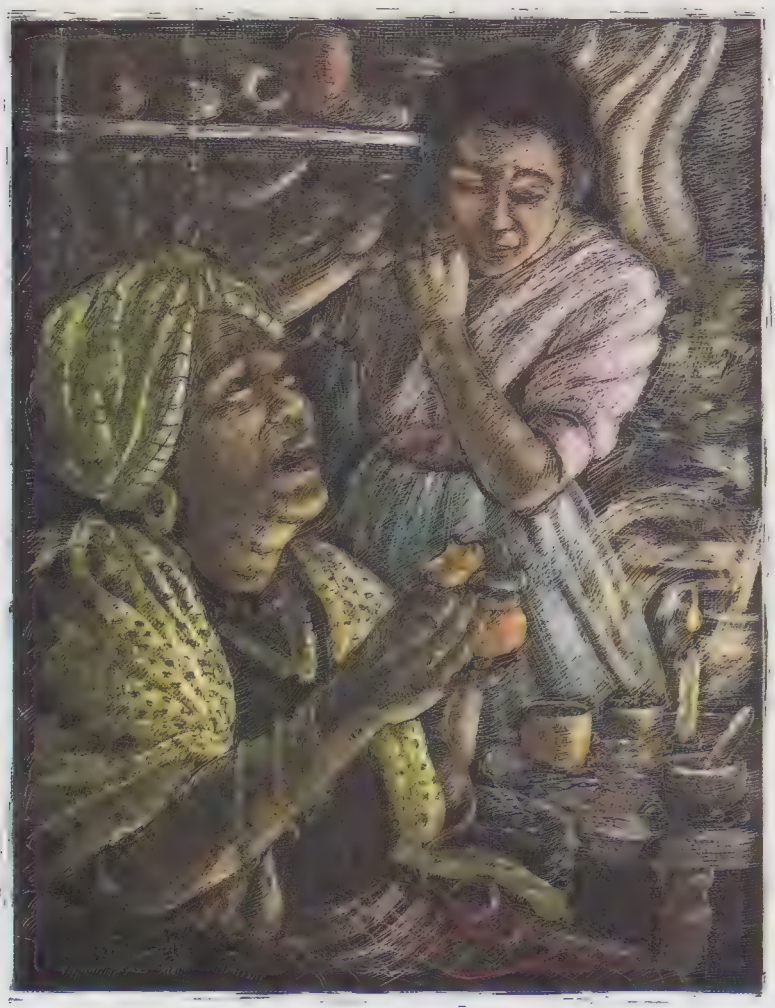
A CHANGE OF DIRECTION

The realization that he was heading in another direction led Pinkney to the Visual Journalism (now Visual Essays), Masters Program at the School of Visual Arts, studying under Marshall Arisman. The same week that he was accepted into the program, Pinkney received his first commission to illustrate a children's book, "The Boy and the Ghost," written by renowned author Robert D. San Souci. If there is any connection between Pinkney's work and that of his father, it can be seen in "The Boy and the Ghost" because it was done in pencil and watercolor.

After completing the book, he received commissions to illustrate a book on Harriet Tubman as well as "The Ballad of Belle Dorcas," published by Knopf. He fully intended to approach "Belle Dorcas" in the same manner that he had rendered "The Boy and the Ghost," but at the same time, he was given a class assignment that was to change his direction. Pinkney was about to find his "voice."

The assignment was to document going from one place to another place. Pinkney decided to illustrate getting from home to school. "I used to ride my bike, and I would take on this personality of being 'the bike messenger,'" Pinkney recalls, with obvious relish. "I realized that if I rode in the center

Alive With Line Sinuous line and detailed texture—hallmarks of the scratchboard style illustrator Brian Pinkney used to illustrate the children's book, "The Ballad of Belle Dorcas."



of the street, I could go a lot faster and cars couldn't hit me. I would be going faster and faster, and be making all the lights. It would get so crazy that by the time I got to school, my eyes would be darting back and forth, and I couldn't concentrate. I wanted to get the feel of what that was like, and I knew my drawings really gave that kind of feel."

An instructor suggested Pinkney try scratchboard, a medium that virtually celebrates Pinkney's expressive and voluminous use of lines. "The Bike Messenger" series explodes with movement and vitality. (Refer to the sidebar, "Brian, Nee Jerry.")

Previously, Pinkney was told by art directors that while they liked his drawings, they would like to see some of the lines eliminated. But he found that when he removed the lines, he lost his connection to the drawing, for they were the foundation upon which he had built up the image. Scratchboard changed all that.

"The problem with working black on white was I would start building all these lines, so I couldn't get something soft," Pinkney explains. "I always think of volume and the way light hits an object. With scratchboard, the lines became light. Instead of thinking in terms of adding the shadow, I started adding the light. So, the more I scratch away, the lighter the image gets as opposed to the darker it gets."

INTEGRATING THE NEW STYLE But there was "The Ballad of Belle Dorcas" to contend with. Pinkney's original sample had already been given to and approved by art director Denise Cronin at Knopf. The sample was a soft, rather gentle, pencil and watercolor rendering ❶. The quality was there, but Pinkney had discovered scratchboard and realized that he could not go back to the technique he had used before. He explained to Cronin that he wanted to illustrate "The Ballad of Belle Dorcas" using scratchboard.

"Brian was a very convincing salesman," Cronin laughs. "He talked about the scratchboard and showed me samples of his work for the Masters Program. They were so powerful that I knew that was the way we had to go."

THE STORY Indeed, "The Ballad of Belle Dorcas," written by William H. Hooks, is a very powerful story, and odd, so it does bear some explanation. Based on an old Carolinian folktale, the story centers around a beautiful free-issue black woman who marries Joshua, a slave. A new plantation owner decides to sell Joshua, but because Belle is free-issue, he cannot sell her as well.

More illustrations from "Belle Dorcus" (at left).

Desperate, young Belle consults a "cunger woman," a conjurer, who casts a spell to keep Joshua with Belle. By day, Joshua turns into a cedar tree; by night, he and Belle resume their life together. All is well until Joshua, as a tree, is chopped down to make a roof for a smokehouse. After much heartache, Belle finds that the "cunger's" magic still works, and again, by night she and Joshua are reunited. Upon Belle's death, the smokehouse disappears and is replaced by two cedar trees.

Initially, Pinkney says he felt a bit "nervous" illustrating a story about slavery, but after conducting extensive research into the subject and reading many personal accounts from the era, he felt more comfortable handling the delicate subject , and so began his work.

ROUGH SKETCHES & THUMBNAILS

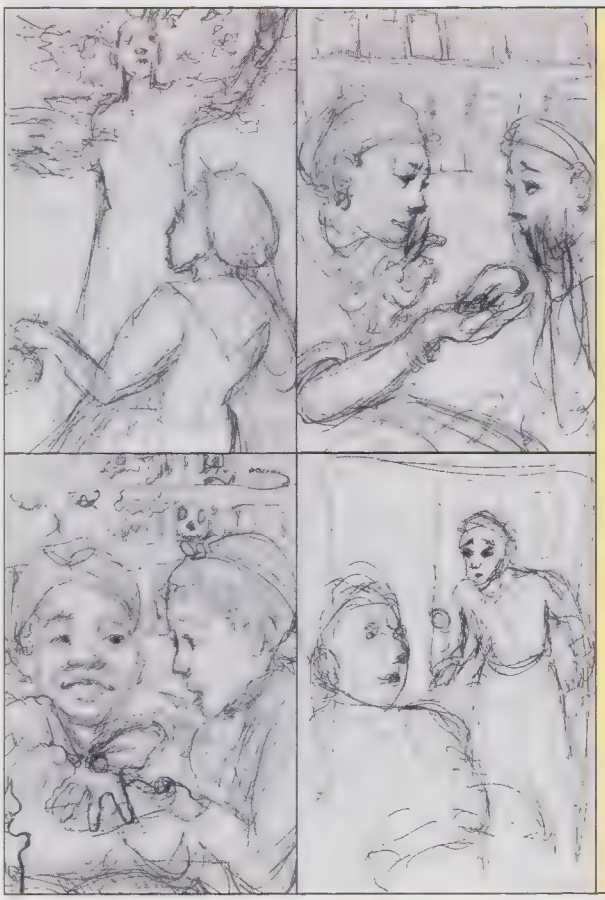
Pinkney's first step was to sketch rough thumbnails to "block out" the story and for composition ❷. There are generally 25 pencil sketches per illustration (the finished book contains 20 full- and partial-page pieces). Some approaches come to him upon waking in the morning, others while he is sitting in the movies. Generally his initial ideas were valid, but Pinkney refines the image by turning a character rather than having him stand straight, or moving someone closer to the foreground. Other modifications came later. For instance, in an early sketch, Pinkney intended to introduce Joshua by having him carry an ax for irony since he would later be cut down. After a rewrite Joshua was deemed to be a wonderful fiddler, so the ax was replaced by a fiddle. The thumbnail process took about six months to complete.

REFERENCE PHOTOS

Next, Pinkney shot reference photos which he staged based on the composition of his thumbnails. Occasionally, he utilized one of the models' inspirations ❸. Coincidentally, he happened to be in North Carolina at a family reunion and was able to shoot authentic backgrounds. (The story of Belle Dorcas is actually set just 20 miles from the town where his mother, Gloria, grew up.) Pinkney's fiancée, Andrea Davis, was the model for Belle, and Pinkney was himself Joshua. To complete the family affair, Pinkney selected his aunt to serve as the model for Granny Lizard, the cunger woman. Pinkney's friend Marcus, perched on a fence, served as a model for the plantation owner on horseback.

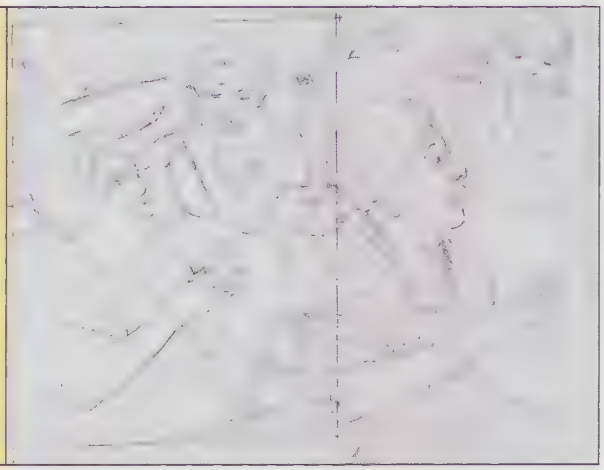
"It's funny, I usually use myself as a

❶ The original proposal illustration for "The Ballad of Belle Dorcas" was rendered in pencil and watercolor. Pinkney had created it for Knopf art director Denise Cronin just before he discovered scratchboard. Although Cronin feels that the watercolor approach would have worked nicely, Pinkney convinced her that the scratchboard provided for a much more powerful visual telling of the story.

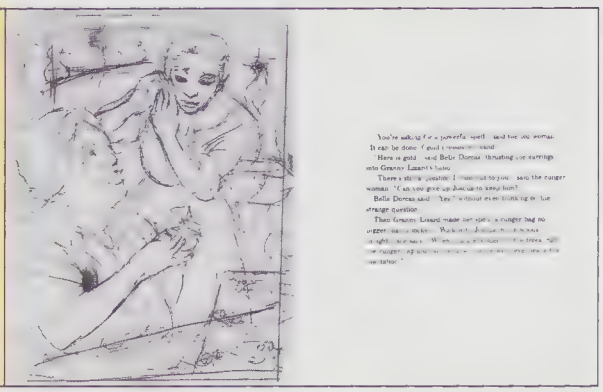


❷ The thumbnail stage is critical to the artist's process and takes approximately six months to complete. Pinkney considers composition, angles and placement at this stage. In the thumbnail at the upper left, Pinkney considers what a man turning into a tree would look like as well as Belle's reaction. The next three thumbnails show Belle in her first encounter with Granny Lizard, the "cunger woman," all offering different perspectives.

3 Pinkney's reference photos concentrate on expression and bodily movement. Above, Pinkney's aunt poses as Granny Lizard. The black-and-white Polaroids at center show Pinkney against a tree to simulate the action of Joshua turning into a tree. At right, his fiancée poses as Belle picking berries, oblivious of the woodcutter in the background. The subject's shawl and loose-fitting garments provide Pinkney with the look and drape of Belle's clothing, without actually using period pieces.



4 Taking the best of the thumbnails and photos, Pinkney sketches three or four versions of each image. Here placement, details and facial expressions are refined. Based closely on his reference photo, Granny Lizard appears to be a rather genial person with a short, round face. Later, the art director requested that she be less "smiley-faced."



5 To create a dummy book for the publisher's final approval, Pinkney photocopies his best sketches and places them as they will appear in the book with type. The artist and the art director take advantage of this stage to make final corrections to the drawings.

model for my illustrations," comments Pinkney wryly. "For the next book I may use some different people just so that the figure is different. Everyone in my books is under five foot, seven inches!"

The vast majority of the reference is shot in black and white, a trick Pinkney picked up from his father, says the artist. It is easier to draw from black and white because of the contrast. *Tip: When using color photos for reference, it is often difficult to distinguish lines when closely related colors are of the same value.*

REFINING THE ROUGHS

Next Pinkney selected the three or four best thumbnails or reference photos and created more refined drawings to get a truer picture of how the images would work ❹. Among the criteria that Pinkney uses to select a drawing for the actual book is its placement in the book and how many times a particular character will appear. For variety and visual interest, Belle (who appears on nearly every page of the book) is viewed from the foreground, background, next to a character, full face, from the back and profile, and at different levels of scale.

Pinkney also places illustrations on facing pages at different angles, as are those on following pages. This change in direction affords the reader the feeling of movement in space and time. Pinkney feels that children especially pick up on such nuances and subtleties in the composition.

The best images are incorporated into a dummy book for the publisher's approval ❺. Since he was sketching at this stage, the work appeared exactly in reverse of how it would appear on scratchboard.

Pinkney comments: "In starting out black on white, I may iron out problems that I wouldn't see in the scratchboard. Then when I transfer it again I end up ironing out things that I didn't see in the drawing. It's a way of double-checking myself."

At this stage Cronin and the editor were able to make last-minute comments and corrections. For example, in the scene where Belle confronts the plantation owner, who is on horseback, Belle was too tall in relation to the man and horse. Pinkney had drawn the figures from his reference photo of Marcus sitting on a fence, and the fence was just not as tall as a horse. The editor picked up on the discrepancy immediately and requested a change in scale.

SCRATCHBOARD WORK

Once the dummy book was approved by the publisher with modifications, Pinkney was

Photos by Roy Gumpel

ready to create his scratchboard art. He always uses 24 x 19-inch sheets of Essdee scratchboard because he happened upon the brand first and likes its depth. Pinkney can scratch into it at different degrees, and since the surface is compatible with India ink, if he makes an error, it can be easily reinked and corrected. Student grades of scratchboard, he points out, aren't durable enough for his work. *Tip: You can make your own scratchboard by coating a white clay-coated scratchboard like British Scraper board (Essdee) with several layers of India ink thinned with distilled water. If you plan to add a water-based medium to the board, be certain to use waterproof (not permanent) India ink.*

First, Pinkney placed a photocopy of his sketch onto the scratchboard and traced the lines ❻. The indented outline that remains provides basic shape and placement to ensure that the entire image would fit onto the board. Details, refinements and modifications requested by the art director were done directly on the scratchboard at this stage.

TOOLS Pinkney's arsenal of tools is modest: a No. 11 X-Acto knife and two Hunt scratchboard nibs that fit into a crow quill holder, Nos. 112 and 113. "I use the knife blade for the thinnest lines," the artist explains. "One of the nibs is for broader lines and the other is more like a spoon. I use it for scraping away larger areas." *Tip: Many shapes of carving tools are commercially available, but anything from dental tools and surgical scalpels to divider points are utilized by other scratchboard artists.*

Although he has considered experimenting with other tools, Pinkney finds his style demands a hard, sharp line, and that limits his choices. He plans to incorporate more unusual tools for tone in future work, including sandpaper and steel wool.

BRINGING OUT LIGHT A style of scratchboard prevalent today reminds one of linoleum cuts and geometrics. Pinkney approaches his work with a more fluid line ❼, ❽.

As Pinkney scratched away, he was searching for light, mindful of the fact that watercolor would eventually replace the white, while the black line would be maintained. Because of this, Pinkney's approach to all of his characters is the same. For instance, the white skin of the plantation owner required no more scratching away than did Belle's face as they both appeared bathed in the same angle from the sun.

"I approach the faces more structurally than tonally. As far as the complexion, I worry about that more with the paint," says Pinkney. "I got into trouble on one job where I kept thinking that doing a white face meant I had to scratch away a lot more to make it white. Well, that's really not true. The way I'm working, it's more about form than it is about value."

CORRECTIONS While he is working, Pinkney can make corrections if he has scratched too much away or if the line does not seem quite right. He repaints with India ink and goes back in to make corrections. *Tip: The clay coating underneath the black of the scratchboard protects the white board beneath and allows for limited corrections.* For example, in his original sketch, Granny Lizard had a double chin, and the proportion of her face seemed right. The face was too short in the scratchboard version, though, so Pinkney repainted, then scratched in a more elongated shape and an extra roll of fat in the neck.

India ink can be used to reestablish black areas as well, especially tiny details ❾. *Tip: Use old brushes with India ink as they tend to become permanently stained.*

It took Pinkney an average of 15 hours to complete each illustration for the book, from initial sketches to finished watercolors.

❻ Pinkney uses a ballpoint pen to trace only the structural lines of his sketch onto his black scratchboard. By pressing firmly, the pen leaves visible indentations on the board without scratching down to the white.

❼ The artist uses a fluid, flowing line while carving with a No. 11 X-Acto blade. "I think of my work as drawing or painting," notes Pinkney, "not making all these little lines; that sounds neurotic. I am making a halftone. I'm thinking in terms of gradations or tone as opposed to black and white."

❽ Detailed crosshatching with a scratchboard nib gives tone and softness to a medium normally thought of as geometric and hard. Pinkney uses two Hunt scratchboard nibs, Nos. 112 and 113, for this work.

BRIAN, NEE JERRY

I was 'J. Brian Pinkney' until the episode with my father," explains illustrator Brian Pinkney.

Father Jerry Pinkney was in a bookstore signing copies of his books when a customer came up and asked him to sign a copy of J. Brian Pinkney's "The Boy and the Ghost." It was his son's book. Ironically, the commission had originally been offered to Jerry, but he was overwhelmed with work at the time and was unable to take on the assignment.

"I was aware that this would happen. The book was done in pencil and watercolor, so it was a natural assumption," comments Jerry. "But Brian has expanded and is on a different plane. His new technique has enabled him to separate and find his own voice."

After the bookstore incident, Brian decided to drop the "J," but he holds the Pinkney name in great regard both personally and professionally. Aside from the love and admiration he feels toward his father, frankly, being Jerry's son has been a help in jump-starting his own career as a full-time illustrator.

As a child, Pinkney was surrounded by art. His father worked at home, and his mother, Gloria, is artistic as well. As Pinkney puts it, there was constant validation of his and his siblings' endeavors, but never any pressure.

Recalls Pinkney, "My father never really gave art instructions. I was always at his side watching him. When he was doing a lot of pencil drawings, I was doing a lot of pencil drawings. When he was doing a lot of watercolor, I had my set. He would explain how he was doing something, and I'd go upstairs to my studio, which was a large walk-in closet, and do the same thing."

Realizing that he needed a break from his father's influence, Pinkney left the New York area to attend the Philadelphia College of Art (now the University of the Arts). Upon graduation in 1983, he returned to New York, to pursue his career as an illustrator. Initially he freelanced or took whatever part- or full-time jobs he could find, including a year-and-a-half stint at *Field and Stream*, and teacher/coordinator for the Children's Art Carnival in Harlem.

In addition, Pinkney was assisting his father, and that experience became a watershed. "My approach to drawing was very different than my father's. I was very much interested in volume. I drew with a lot of lines. When I was assisting him, I could help him with the watercolor part, but it got to a certain point where I would go into a different direction."

Early in his career Brian Pinkney knew that he could get in to see certain key art directors by mentioning that he was Jerry's son. At first this tactic was a double-edged sword for him. Sure he got in to see the art director, but there was always the nagging suspicion that he was being granted a favor. As he became more secure with himself, he realized that regardless of how he got through the door, he was being judged on his own performance.

After Pinkney enrolled in the Visual Essays Masters program at the School of Visual Arts and discovered scratchboard, he was able to separate his work from that of his father while strengthening their bond as professionals. Before attending SVA Pinkney had a difficult time looking at his work objectively. Knopf Art Director Denise Cronin comments on Brian's most recent work, "This style immediately takes Pinkney out of the realm of being compared to his father."

In a similar vein, Jerry remarks, "Had he not discovered a new technique, he would be training rather than finding his own voice. It was a very courageous decision to make. Brian is no longer a student of mine, but a young talent. The help I give is on a peer level."

Line in Motion Below, a strictly scratchboard selection from Pinkney's "Bike Messenger" series shows the artist's voluminous use of line. Above, an illustration from the children's book "Where Does The Trail Lead?" (Simon & Schuster) displays Pinkney's most recent technique—coloring scratchboard with oil pastel crayons.

However, while he worked on the scratchboard portion of the project, he did not complete each one at a single sitting because of the funny tricks the brain plays when working in reverse.

Pinkney explains: "After about five minutes the image starts looking like a reverse. I have to put it away so that I don't take away too much. One minute I'm scratching out the light on a hand, and then after awhile I don't see a hand anymore, I start seeing lines. So I put it away and look at it again later."

ADDING COLOR

In the case of "The Ballad of Belle Dorcas," the final illustrations had to be done on flexible board because they were being laser scanned for printing. The Essdee boards are rigid, so Pinkney made stats of his scratchboards in preparation for the next stage: adding color ❿.

Pinkney refers to his process of adding watercolor as "tinting" rather than painting. Unconcerned about particular brands, he uses "whatever brushes I have handy." "I could care less about materials," he laughs. "I know what I want and I buy it."

Although working on stats means he is working one generation away from the original, it does not pose any real problem because the stats maintain the integrity of the originals' line. As for archivability, Pinkney says he hasn't been using the technique long enough to judge the stats' stability. *Tip: One advantage to working on the slick surface of a stat is that it is more forgiving than painting on the actual scratchboard; color is easily wiped away where it is not needed* ⓫.

For this project, Pinkney chose a rather limited palette of soft blues, greens, browns, reds, yellows and oranges. "I don't want the colors to compete with the lines," he explains. The result is a strong and powerful line, yet one tempered with the soft colors and light that Pinkney envisioned at the onset of the job.

WHAT'S NEXT

Pinkney's process is not static though, and since the recent publication of "Belle Dorcas," he has altered his technique to better achieve his vision.

With "Where Does the Trail Lead?" written by Burton Albert, recently published by Simon & Schuster, Pinkney was able to lay color right on the scratchboard. (See the sidebar.) The printer was able to shoot scannable transparencies from his art, so it was not necessary to work from a stat.

While an art director was looking through Pinkney's portfolio she suggested that Pinkney use oil pastel instead of watercolors so that he could work opaquely. This revelation has expanded Pinkney's ability to find even more light in the black.

"With the oil pastels I have more flexibility with the color," says Pinkney. "Now I can scratch back into the color and get light into the color." The Grumbacher oil pastels he uses cover up the black of the scratchboard; to remedy this, he brushes on Liquin and then wipes it off with a paper towel. The color comes off the black and melts into the white lines, giving him more blending options than watercolor afforded.

Seeing the evolution of Pinkney's style and technique is exciting. Part of that excitement is the knowledge that there is so much potential ahead. "I was thinking," Pinkney muses, "if I go at this rate, in 10 years I'll have 30 books out. Then I thought, is this what I want? I don't really know. I have to see where it's leading." ■

Ellen Opat-Inkeles is a New Jersey-based writer specializing in design.

❾ Carving tiny details like eyebrows or eyelashes is cumbersome on the scratchboard. Instead, Pinkney carves away the black of the scratchboard and paints in these tiny elements with India ink, using a No. 2 watercolor brush. (He uses a No. 7 watercolor brush to reestablish larger areas.)

❿ The final art for the book had to be wrappable on a scanner, so Pinkney made stats of his rigid scratchboards and painted them with pan watercolors (Grumbacher), using No. 5 and No. 10 watercolor brushes.

⓫ The slick surface of the stat makes it easy to wipe away unneeded color. Although he does nothing to prepare the surface of the stat, Pinkney says the paint does not run. "It doesn't soak in, but it doesn't bead up either," he explains.

Casting a Poster in Handmade Paper

José Luis Ortiz uses the centuries-old technique of casting handmade paper to create a contemporary poster.

By S.D. Groenevelt

The tips of your fingers are the eyes of your brain," explains José Luis Ortiz, referring to the skills one needs to work in the ancient technique of casting handmade paper into illustrative forms. "This process gives me lots of satisfaction because I can touch the paper, smell it, push it and mold it," adds the Mexican-born designer and illustrator, who has incorporated handmade paper into his work over the last 12 years.

In using this technique, Ortiz is continuing a centuries-old tradition that is part of his national heritage. Central American Indians produced paper so they could keep records of astronomy, history, religion and their highly accurate 365-day calendar well before the Moors introduced the Chinese art of papermaking to Spain in the 12th century. "The Toltects, Mayans and Aztecs produced paper from the bark of the amate tree the same way we do now," says Ortiz. "They added tree roots, cactus leaves and organic elements like resins to preserve the paper," which is still produced in this manner as a form of religious and spiritual expression in the central, eastern and southern states of Mexico.

"It's an excellent medium, an excellent material, because it's organic," adds the designer. "It's alive; it can breathe. You have to be sensitive and gentle with it for every touch affects the image. Then you leave the rest to the mold, to how the paper comes together as it dries, to the happy accidents that result. In the end you have this beautiful piece of art."

The basic process of casting handmade paper involves several stages: After building a positive model of an image, Ortiz casts a negative rubber mold. When that dries he creates a second plaster bed mold which fits over the rubber. When the plaster is set, he forces wet paper pulp, mixed with colored pigment, into the negative mold and lets it dry. When used as an illustration, Ortiz sometimes will add three-dimensional elements on the paper, then photograph the finished piece. To better understand Ortiz's technical procedure, *Step-By-Step Graphics* followed him as he produced a poster for the School of Visual Arts' (SVA) new Spanish Art Students Program. The program will bring Spanish-speaking students from around the world to the school, where they will be instructed about the graphic arts in a combination of English and Spanish by instructors familiar with their native language.

THE CONCEPT

Ortiz begins every project by analyzing what he wants to communicate. In this case he decides to create a map to visually represent the geography that unites Spanish-speaking people. "There are hundreds of techniques that I could use to put the poster together," he explains. "Here, I was thinking about visually joining North, Central and South America and the Caribbean. What unites them are the crafts, the artists and the organic elements in our surroundings. Suddenly, the feeling and the spirit of papermaking came to mind."

To produce the best possible poster, Ortiz collaborated with A. Lynn Forgach, who creates fine art dimensional handmade paper pieces in her specially equipped New York-Soho workspace, Exeter Press & Paper. Ortiz estimates costs for materials, time and an assistant in a professional studio like this at approximately $400 to $500 a day. While you can obtain the most professional results by making cast paper images in a specially-equipped studio, the process can also be done with the most minimal of materials in your own studio or kitchen. (Refer to the sidebar, "Try This at Home.")

SKETCHES Beginning with a series of thumbnail sketches in pencil, black felt-tip marker and Stabilo colored pencils, Ortiz drew graphic representations of the continental landmasses of the Western Hemisphere and then cut out the shapes ❶, ❷. "The shapes don't have to be perfect," observes the artist.

Cast Paper Poster Designer José Luis Ortiz made this poster of cast handmade paper in collaboration with Lynn Forgach in her specially equipped New York-Soho studio. After building a positive model of the image, Ortiz cast both rubber and plaster molds. He then forced wet paper pulp, mixed with colored pigments, into the negative (rubber) mold and allowed it to dry. Three-dimensional elements were then placed on the artwork.

Photo of the poster by Steve Lopez

"They just have to give a graphic idea. I keep playing with it until I'm pleased with the form. Then I cut out the forms to see if they were the right size and shape."

To identify the 22 Spanish-speaking countries, Ortiz decided to use tiny flags that he would attach to the molded paper with pins. *Tip: Small flags like the ones Ortiz used are difficult to find but can be purchased at the United Nations Gift Center, United Nations Headquarters, Room GA45A, New York, NY 10017 (212-963-7700). A package of 159 stamp-sized flags costs $2.50; 4 x 6-inch flags with wooden poles are $1.50 each or $240 for 160 countries.*

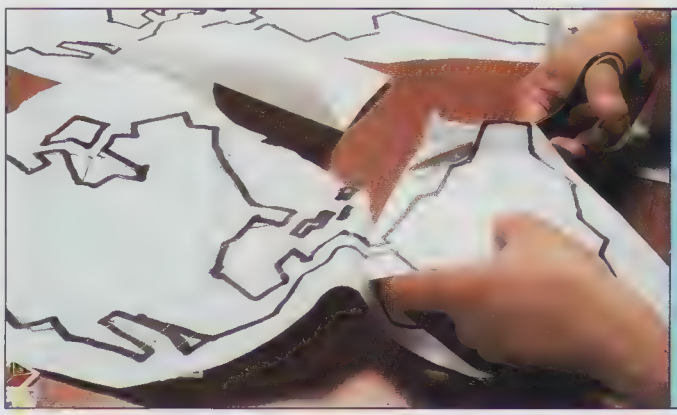
MOCKUP To make sure the image will work visually, Ortiz had to construct a mock-up of the poster several times using inexpensive materials ❸. On the mockup, Ortiz also indicates where he plans to place the school's logo, as well as a replica of a Spanish galleon "to show that the Spanish brought their language and their culture to the Americas. He also added a dimensional border, what he calls a "stylized graphic frame," that will be red in the final composition.

BUILDING THE MODEL

Immediately before building the model that will be used to cast the paper, Ortiz had metal photo plates made of the school logo and the sailing ship, which he will embed into the model so they will appear as raised elements on the cast paper image ❹. Though he notes not many people use photoplates when making models, he enjoys incorporating them in his work. *Tip: These plates are made of zinc and cost around $5 to $8. From a stat, the platemaker creates a negative, which is then etched into the zinc.*

Ortiz began building the final model by tracing the shapes onto foam board with a graphite pencil, then meticulously cutting the foam board with a

❶ After deciding to feature the Western Hemisphere in the poster, Ortiz made a series of thumbnail sketches in pencil and black felt-tip marker. He also used Stabilo colored pencils to determine the primarily blue, ochre and red palette. On the finished mold he planned to highlight the 22 Spanish-speaking countries with tiny flags.



❷ To help him determine the size of the final art, Ortiz drew it to the approximate scale he wanted and cut it out. That helped him decide that 18 x 24 inches was the right dimension for the poster. "You'll notice I cheated a little by making the continents more graphic than they would be in cartography," he observes.

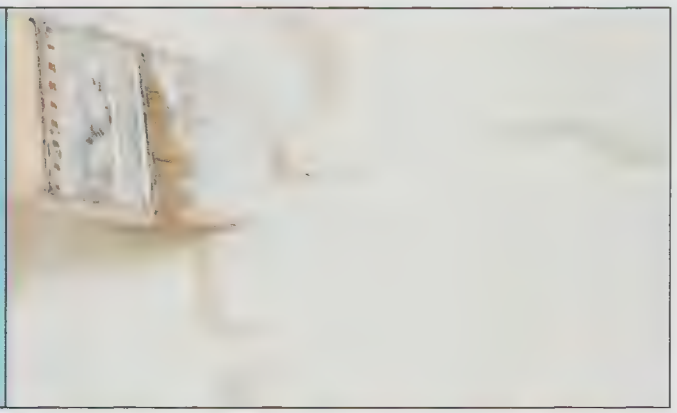
❸ To construct the 3-D mockup, Ortiz laid his final sketch over ½-inch-thick brown corrugated board, then cut out the shapes with a jigsaw cutter. On a sheet of handmade paper he then assembled all the elements to be included in the final art, including the logo in the upper right-hand corner and the Spanish sailing ship below it, to check them for size and positioning.

❹ Ortiz had metal photoplates made of the SVA logo and the Spanish sailing ship. He pressed them into bits of handmade paper swatches to see how they would look as raised elements in the cast paper image.

Photos by Marianne Barcellona

5 Building his final positive model out of foam board, Ortiz cut out the artwork with a jigsaw. He likes to use that machine because it cuts perfect corners and very precise lines.

6 After gluing the foam board map shapes, wooden border strips and other design elements to a flat sheet of foam board, Ortiz spread a thick layer of white clay (Klean Klay) evenly over the entire surface. Here he builds up the mountain ranges to about ¾-inch thick. Note also how he has scored a grid into the ocean area.



7 Ortiz used a natural bristle brush to spread a generous layer of thickened polyurethane rubber evenly over the model. Giving special attention to the high-relief areas, he worked quickly since the rubber began to dry almost immediately.

8 After letting it cure overnight, Forgach checked to see if the rubber mold was completely dry and then sprayed a layer of Crystal Clear (Krylon) over the rubber to protect it from the next stage—making a plaster mold around the rubber.

jigsaw cutter ❺. "I know from my experience working with architects and industrial designers that I can get a better shape—one that's sharper, more exact and has perfect corners—with a jigsaw," says Ortiz.

After gluing the cut-out forms and two-inch wooden strips for the border motif to a base sheet of foam board with Elmer's glue, Ortiz covered the entire surface with a thick layer of highly malleable plastic clay (Klean Klay). He spread the clay evenly, making sure to smooth out the edges around the foam board. He also built up the mountain ranges and scored a grid on the ocean areas of the map ❻.

"I use the Klean Klay to make a texture on all the surfaces," observes Ortiz. "It's easy to use because it's very soft, very flexible, very beautiful. You can work with it using your fingers the way sculptors do."

MAKING THE MOLDS

The next step in the process is to make the rubber mold, but before this is done, Ortiz and Forgach had to take several precautionary steps. These included mounting the model on a large sheet of plexiglass with duct tape to make sure it was securely supported, and then spraying it with a layer of silicon. This forms a thin protective barrier so that the mold-making materials—liquid polyurethane rubber and plaster—will not adhere to the model.

"Do not have any expectations you can keep the model perfectly intact," cautions Ortiz. "As modelmakers tell artists, 'your model is probably going to be destroyed.'"

Before rubber can be poured over the model, a chemical catalyst needed to set the rubber (Adirub Hardener latex, available in art material stores for approximately; $21 for ¼ of a pound) was mixed with a gallon of polyurethane rubber compound. The mix was blended for approximately 20 minutes and then spread over the model ❼.

The rubber mold was then left to cure overnight ❽.

PLASTER MOLD The next step is to make a plaster backup called a "mother mold," which is used to support the rubber mold. "Making a rubber mold is a technological advance," relates Ortiz. "It captures all the details the artist created in the model and it is flexible, unlike plaster which has a tendency to stretch and crack when it dries." By combining the materials, artists can achieve the detail rubber molds are known for and still support necessary heavy pulp when it is poured into the mold.

After mixing hydrocal plaster (Sculpture House, approximately $7 for five pounds) with water, he poured it over the entire model ❾. The curing process takes three to five days; then Forgach and Ortiz removed the rubber and plaster molds from the model ❿.

❾ To create the plaster backup mold, Ortiz poured a thick layer of hydrocal plaster, approximately three inches deep, over the whole mold, which is secured in a wooden frame.

❿ Forgach and Ortiz lifted up the plaster mold from the model, removed the rubber mold, turned the plaster cast upside down and positioned it on a flat surface. The rubber mold was set into the negative plaster bed after it was washed with soap and water and dried.

CASTING THE PAPER

Making the pulp needed for handmade paper requires a specially equipped workspace like Forgach's studio. As Ortiz observes, "Any artist can work in handmade paper as long as you have the necessary tools and setup." In fact, Forgach is proud that "some of the best blue-chip painters and sculptors" seek her out when they need to take advantage of her know-how and facilities.

To make the pulp, high-cellulose cotton fiber is mixed with water in a machine called a "hydropulper" or a "Hollander beater." (The machine's name comes from an unknown Dutch inventor in the early 1700s.) *Tip: Cellulose cotton fiber comes in linter sheets and is available for approximately $3 for one pound (about three sheets). It can be purchased at Lee S. McDonald , Box 264 Charleston, MA 02129 (617-242-2505).* Large sheets of the fiber are shredded by hand into the water, which continually circulates past a beater, where the fiber is shredded when mixed with the water ⓫. *Tip: Pulp can be made from many other fiberous materials, including silk, linen, paper or bark.*

FIRST PROOF Ortiz cast his first rough proof in the plain white pulp for a test run. This allows him to check for any imperfec-

TRY THIS AT HOME

While José Luis Ortiz used a professional papermaking studio to create the poster described in the main article, it is possible to make handmade cast paper illustrations in your home or studio by using a variation on the technique described in the story. All you need are mold-making materials—wood, clay, plaster or fiberglass; a kitchen blender; pulp-making supplies like cellulose, silk, bark or paper; and pigments.

The image you want to cast can be first sculpted in clay. Then a plaster mold can be made from the clay model. Or if you don't want to make a plaster cast, carve the image in wood. Next, rip up the fiberous materials into small pieces and blend it in a kitchen blender with water and pigments until you have a mud-like consistency. After squeezing out the excess water from the mixture, push it into the mold so that the area you are working with is entirely covered and will show no gaps when dried. Continually pick up excess water with a sponge. Add pulp to the remaining areas in whatever color you choose, but make sure the fibers from two abutting colors hold together. Allow the paper to dry (this can take a day or two depending upon the size of the cast piece, as well as the level of humidity in the air), remove it from the mold and stretch it (see main story).

This method costs a fraction of what you would pay at a professional papermaking studio. While it is difficult to work in large sizes, you can still produce quality images perfect for the illustration market.

tions in the mold. Seeing a 3-D version of the paper also helps him to make color choices. After drying the paper quickly with a hairdryer, he made notations about colors directly on the working proof ⓬. "People who are dedicated to making handmade paper don't do this," Ortiz explains. "But designers and other artists need a proof to help them think about color."

Ortiz made his own color chips by mixing various pigments with dabs of pulp, sponging the water out of the pulp and drying the chips with the hairdryer. He tried several shades of red, brown and blue before deciding on a final color scheme—deep blue for the ocean, a gradation of ochres for the land areas and red for the logo, ship and border.

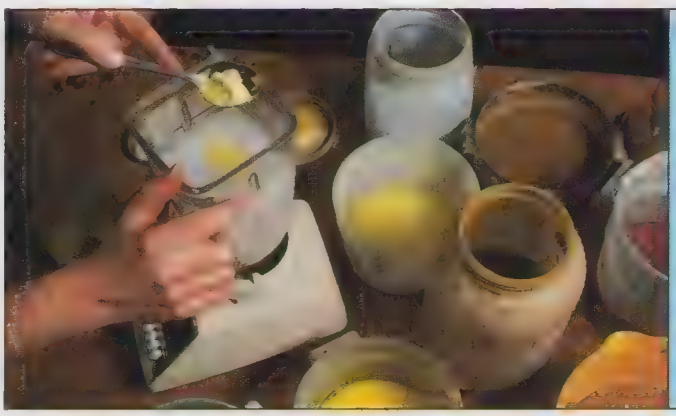
COLOR PROOFS When Ortiz was sure about his color choices, he began mixing powdered pigments into the white pulp in preparation for casting the paper ⓭. "Sometimes you can add colors according to a formula, other times you can just go by eye, or you can go by your needs," says Ortiz. *Tip: Powdered colors mixed with the pulp are called aqueous dispersed pigments. Prices range from $6 to $75 for a quarter pound. They are also available from Lee S. McDonald (see address on the previous page).*

Lining up containers with the colored pulp next to a vat—a large, specially built sink filled with water—Ortiz formed a sheet of the colored pulp in a mould and deckle, a device that consists of a set of two frames that fit together and float in the vat. The deckle contains a screen so that when it and the mould are lifted out of the vat, water drains away, leaving just the pulp ⓮.

"All artists have their own styles," asserts Ortiz. "I like gradations, but I understand it's difficult to make them in this technique. But I have to try. So I gradated the tone from brown to yellow, and it worked. I modified the colors by moving the

11 One of Forgach's assistants, college intern Yahra Khraish, shredded sheets of high-cellulose cotton fiber into a "hydropulper," or "Hollander beater," where it was thoroughly mixed with water to become paper pulp.

12 On his first rough proof made from the plain white pulp, Ortiz jotted down notes about the colors he wanted for different areas of the final poster. He also mixed small amounts of powdered pigments with dabs of the white pulp to make color chips (upper right) that would help him visualize his palette.



13 Using a kitchen blender, Ortiz mixed powdered pigments—burnt sienna, titanium oxide, yellow chrome oxide, yellow ochre, cobalt, aquamarine and navy blue plus cadmium red—with the white pulp to get the colors he needed. While not adequate for large projects, the blender is appropriate for the small quantities needed for this image.

14 Ortiz, with help from Forgach's assistant Pat Almonrode, formed a sheet of the multicolored pulp on a mould and deckle (frame device, center) in a large vat. Ortiz moved the pulp with his fingers, going from left to right and up and down. The deckle contains a screen so that when it and the mould are pulled out of the vat, water drains out of it, leaving just the wet pulp.

pulp with my fingers, going from left to right and up and down, whichever way I think it will work. Each time it's slightly different. Handmade paper is a very plastic medium. You can't really control it."

After draining the pulp, Ortiz put the multicolored sheet on top of a blanket of felt to absorb some of the water, leaving it still moist, but not dripping.

COUCHING Carrying the mould and deckle with the wet pulp over to the the rubber mold supported by the plaster, Ortiz and Forgach's assistant transferred the multicolored sheet of moist paper onto the landmass areas ⓯.

Carefully contouring the wet pulp to the continents, they pushed the pulp with their fingers. "We force the paper to take on every nuance of texture in the mold," relates Ortiz ⓰.

Mixing a large batch of blue pulp for the background ocean area, they followed the same procedure. While one pushed the paper into the mold, the other absorbed water with a natural sponge ⓱. "We want to make sure it sticks to the continents so everything dries together," observes Ortiz.

When he felt confident that they had completed the process and the piece began to dry, Ortiz turned on a large floor fan, which circulated air over the cast paper relief for approximately two days. After that, Almonrode removed the paper from the mold ⓲.

"The length of drying time depends on the weather," says Ortiz. "You need special conditions—not too cool, not too dry, not too humid. If it's too humid, good luck. It's best if you follow the recommendations of the paper producers."

The drying time is an integral part of the process. "Stretching occurs while the paper dries which adds more texture," observes Ortiz. "And as all the fibers in the cotton get together, they weave their own intricate patterns. It's fantastic."

POSTER ASSEMBLY

The mold allows Ortiz to create more than one image, which is why he and Forgach refer to the process as "cast handmade paper multiples." For this project they made six images, all with different colors and tones ⓳. He intends to save the first one as his artist's proof.

"I admire José for wanting to go beyond what could have been a simple illustration, for making a dimensional paper piece that speaks of a craft, that has a lot of subtlety," says Forgach. "It is one of the more unique projects we've done in the studio. It had a different direction that was exciting because it was used as part of a graphic design project."

Taking the piece back to his studio on Manhattan's Upper West Side, Ortiz prepared it so that the photographer could take the final 4 x 5 shot needed for the SVA poster. One of the things Ortiz has had to research is the kind of pin that would work well with the flags ⓴, ㉑.

Ortiz also drew a small compass on the lower left portion of the poster using colored pencils (Stabilo). He also darkened areas inside the logo so the letters would stand out. Drawing or painting directly on the cast paper like this is a technique

15 Transferring or flopping the multicolored sheet of wet paper from the mould and deckle onto the map area of the rubber mold is called "couching." Note that before couching the multi–colored sheet, Ortiz filled the border, the sailing ship and the SVA logo with pulp mixed with cadmium red pigment.

16 At the same time that Ortiz and Almonrode used a natural sponge to take water out of the pulp, they pushed the pulp with their fingers, forcing it to conform to the continents' contours. They wanted to make sure the pulp absorbed all the texture in the mold.

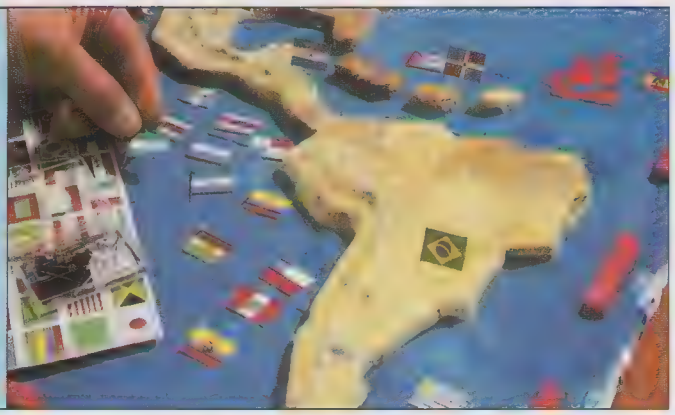
17 Ortiz and Almonrode mixed a large batch of blue pulp using cobalt, aquamarine and navy pigment to cover the entire 18 x 24-inch area. Then, after couching it, one pushed the pulp into the mold, while the other absorbed excess water with a natural sponge.

18 After the cast paper relief cured for two days under a floor fan, Almonrode removed the paper from the mold. The two men glued any loose border elements with small amounts of Elmer's glue and placed weights on the corners to secure the proof while it thoroughly dried over the course of several weeks.

19 Mounting all six proofs of the "cast handmade paper multiple" on a wall in Forgach's studio, Ortiz consulted with Forgach and Almonrode before selecting the one on the bottom. He liked the interplay between that shade of blue and the flow of colors in the continents.

20 The artwork was not complete until Ortiz inserted the flags for the Spanish-speaking countries. After searching for the perfect pin to complement the size and colors of the flags, he found some the appropriate size with colored heads.

21 When Ortiz found that Elmer's glue did not hold the flag to the pin, he tried a quick-dry glue, and it worked. He found it took quite awhile to position the flags because he had to take into account the shadows cast by the flags as well as the aesthetics of their placement.



the designer uses when no other approach seems suitable. (Refer to the opening spread.)

PHOTOGRAPHY Ortiz first took the assembled artwork to a photo house which used strobe lighting to shoot it, but the resulting photo was flat. Instead, Ortiz lined up photographer Steve Lopez, who switched to tungsten lighting. "That's the beautiful thing about tungsten lights," says Lopez. "You can just look at what you're shooting and tell where the shadows are going to fall. Because it's a constant source of light, it's much better for what José Luis wanted."

Lopez set up two tungsten lights—a huge, hard 2,000-watt key light and a 600-watt bounce fill light—in his New Jersey studio. "I had to be careful when I made the shadows that they didn't cover important areas," notes Lopez. "They had to show the three-dimensionality of the piece, and they had to fall in places where they weren't going to screw up the whole thing." After taking one Polaroid shot with a special Polaroid attachment on the back of his 4 x 5 Linhoff camera to check the shadow placement, Lopez then took a series of final shots on Fuji 64T film. (Refer to opener.)

TYPOGRAPHY Back in his studio, Ortiz prepared the mechanical for the poster. After mounting an 18 x 24-inch photocopy of the final transparency on a sheet of Bainbridge two-ply illustration board (No. 172), he positioned the reproduction proof for the Goudy headline directly on the photocopy using two-coat rubber cement. Because the poster is intended for all the Spanish-speaking people in the Western Hemisphere and Spain, Ortiz wanted to emphasize the Spanish language as a unifying element in the work. He quickly came up with the headline: "Take advantage of your language," which reads in Spanish. "Aprovecha las ventajas de tu lengua." In Spanish, the headline has two meanings, Ortiz explains. "'Lengua' means lan-

A MULTICULTURAL ARTIST

Using a wide range of media and materials—everything from cast paper and oil on canvas to etching, lithography and computer illustrations—José Luis Ortiz creates bold designs with a vocabulary that is figurative and abstract. His work also has a narrative style with psychological and primitive overtones.

Always fascinated with the United States, Ortiz came to New York City in 1978 and studied at the Art Students League, the Printmaking Workshop, Russell Papermaking Studio and the School of Visual Arts (SVA), where he became a teacher in 1988 and now coordinates the new Spanish Art Students Program. His work has been exhibited extensively across the country—from many cities on the East Coast to Colorado, Minnesota, Wisconsin and Texas.

Born in 1945, Ortiz studied art at the Escuela Nacional de Artes Plasticas (formerly the Academy of San Carlos, Mexico at the National University [UNAM]), where many famous Mexican artists studied, including Orozco, Rivera and Siqueiros. In fact, in 1928, Diego Rivera became the school's director and Rufino Tamayo was one of the instructors.

Ortiz also studied at the School of Design, Mexico, the Universidad Nacional Autonoma de Mexico (UNAM) and the Molino de Santo Domingo, an artists' community in Mexico City. His career as a designer and an artist began in 1967 when he worked closely with several Americans designing graphics for the XIX Olympic Games in Mexico City.

Since then, Ortiz has taught design at UNAM and the Anahuac University in Mexico City. The winner of many awards, Ortiz was recently honored when three of his designs were selected for reproduction in 1991-1993 by the United Nations International Children's Emergency Fund.

Handmade Cast Paper José Luis Ortiz's work in this medium, which ranges from the figurative to the abstract, can be subdued or highly colorful, yet it always retains its textural quality, which gives it character.

guage and it also means tongue—in the sense of using your tongue to talk, to express yourself." ㉒

He had the type for the text set in 18/21 Goudy and pasted it on an acetate overlay. After putting register marks on each layer of the mechanical, Ortiz covered it with a tissue overlay and wrote instructions to the printer about colors and folding.

"We wanted to put a little information on the front of the poster," explains Ortiz, "because I know from experience that some people put a poster up on their wall and never look at the back again."

For the back of the poster, Ortiz prepared a second illustration board and laid out the rest of the type which describes the program and shows a number of flags which would be printed in black and white. He had the headline set in 11 point Goudy and the text set in 9/12 Garamond. Just as on the cover, Ortiz wrote additional instructions for the printer on a tissue overlay. (Refer to ㉒.)

After two weeks he received Cromalins and blueprints from the printer. Ortiz marked his color corrections and notations about the type directly on the proofs, then monitored the press run when the posters were printed by the Press Room in Manhattan. About 3,000 folded posters were mailed to prospective students, colleges and Hispanic organizations in Mexico, Spain and South America.

THE FINAL POSTER Reactions to the poster have been uniformly enthusiastic. Joel Garrick, director of public relations at the School of Visual Arts, was particularly pleased. "Part of our mission is to continually upgrade the talent level of our students," says Garrick. "It's wonderful for our students to be challenged by some of the best students from other countries."

Ortiz, too, was pleased. Just as making the paper connected him to his roots in the Mexican culture, the collaboration with Forgach reminded him of his ties to life in the United States. "What I liked about making the poster," observes Ortiz, "is that it's not enough to work with the best equipment and technology. We must still implement our ideas in a historic way, using the basics—our fingers and our minds—to produce the paper with touch." ■

S.D. Groenevelt is an East Coast-based freelance writer who specializes in design and illustration topics, and the business of graphic design.

㉒ Ortiz had all of the type set in Goudy—40 point for the headline and 18/21 for the text. The type for the back of the poster was also set in Goudy—11 point for the headline and 9/12 point for the text. Ortiz specified white for the type, red for the rules and yellow for the name of the school. To emphasize the Spanish language as a unifying element in the poster, Ortiz wrote the headline for the poster, which translates to English as, "Take advantage of your language." Explains Ortiz, "In Spanish, the headline has two meanings. 'Lengua' means language and it means tongue—in the sense of using your tongue to talk, to express yourself."

ABC's of Children's Book Production

Learn the inside story of the myriad steps it takes to bring one children's book from manuscript to printed product.

By Daniel S. Cutler

Every creative person should have a friend like my buddy Dan Zifkin. Several years ago I submitted the manuscript for a children's story to the publisher of my first book, a work of adult non-fiction. My fantasy tale of monkeys who live in the city and attend a special monkey school, they informed me, was "not right for our list at this time." Disheartened, I shoved the pages into a drawer where they languished until Zifkin asked what had become of them.

"Nothing," I told him. The story was rejected, and I had moved on to new projects.

"I'm sure that story should be published," he told me. "If you won't send it out, I will."

"Well...," I hemmed and hawed. "I want to tinker with it before you do that." Knowing I could tinker forever, he ignored me.

Zifkin sent out the manuscript, getting it to the attention of Walter Retan, a highly respected veteran of the publishing world. Retan edited de Brunhof's "Babar" books, Dr. Seuss's work, The Bernstein Bears, Richard Scary and other giants of children's literature. I was still thinking about tinkering with my manuscript when Zifkin called to tell me Retan, who then worked as a freelance editor, was interested in acquiring the story for Simon & Schuster.

More than two years later, the book is in the stores. The process of getting "One Hundred Monkeys" out of my head and onto printed pages was one of discovery—especially about the numerous and complicated steps it takes to produce a children's book.

CHOOSING AN ILLUSTRATOR

I'm a medical illustrator. I've drawn and painted hundreds of pictures of surgical procedures and anatomy, but I've never illustrated for children. The publishers felt an artist with experience in the field was critical to the success of my story. It was the responsibility of the art director, in this case Sylvia Frezzolini, to choose an appropriate illustrator.

Frezzolini usually reads a manuscript and discusses possible illustrators with the editor. If an artist does not leap to mind, she pages through a bulging file of artists' promotional pieces sent to her over the years. She also collects information about artists whose published work catches her eye.

In addition, the art director periodically meets with artists' reps to review tearsheets or see slides of work by new talent. Her goal is always the same: to spot skillful technique and a facility with the figure. "I hate to see a piece where the artist has labored long and hard and it's obvious they haven't had any life drawing," she says. It is especially important that the illustrator be able to draw children consistently and with expression. Many of the artists she reviews cannot convey expression on a child's face without adding lines, which she says have the effect of aging the character.

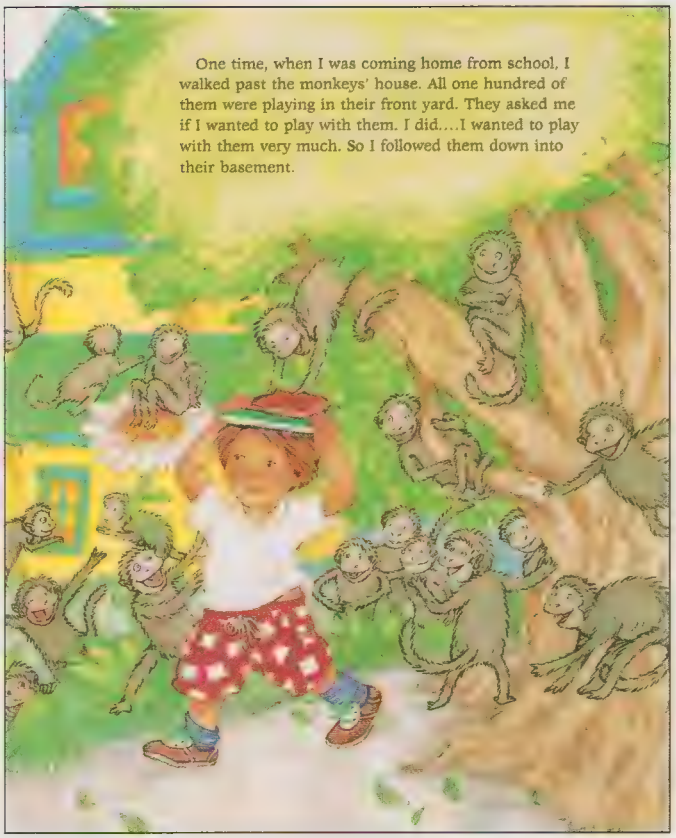
But there was no need to search the files for an illustrator for this book, recalls Frezzolini. "I had just gotten a card from Marsha Winborn and I had my eye out for a project for her to do." The California-based artist had sent a flier along with a note to let the art director in New York know she was again available for assignments after a year-long hiatus. Winborn's lively style and whimsical manner of depicting animals was perfect for rendering a tale of monkeys' antics. The art director ran her selection past Walter Retan and Grace Clarke, editor-in-chief of Simon & Schuster, Juvenile, who heartily concurred with the choice.

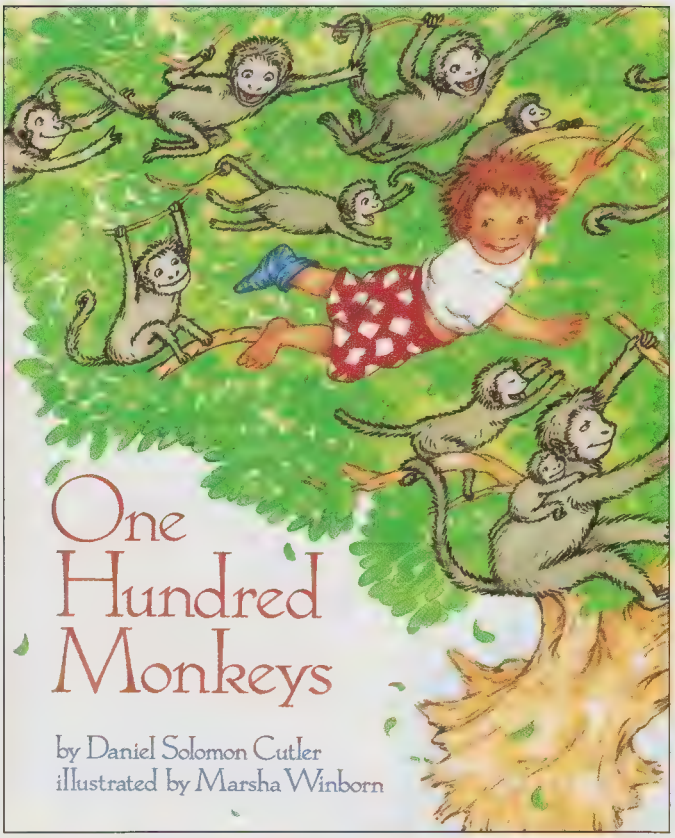
TYPE

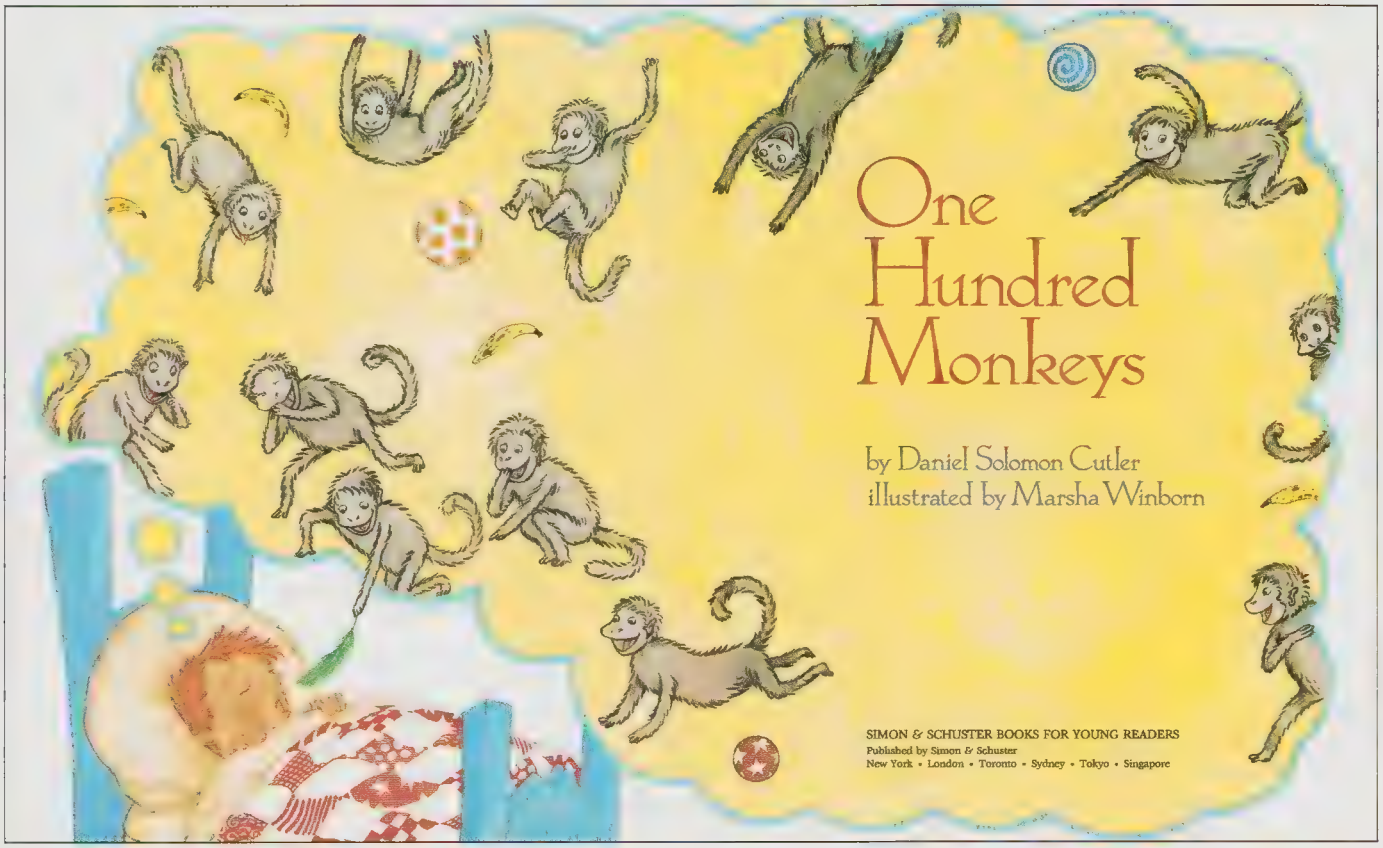
The manuscript was then handed to Senior Designer Vicki Kalajian, along with the flier portraying typical Winborn characters. The designer's first decision was to select a suitable typeface. She was happy to discover in the lively story an opportunity to use a new typeface she admired: ITC Veljovic—the first full type design by well-known Yugoslavian calligrapher Jovica Veljovic. "Like Marsha's artwork," Kalajian noticed, "the type is a little 'scrolly.'"

In selecting a typeface for a children's book Kalajian always avoids a couple obvious choices. She dismisses Souvenir as "ugly" and won't use Century Schoolbook. "We don't want our books to look like primers," she insists. *Tip: Many designers reason that children will find sans serif faces easiest to read because that's how they are first taught to write their letters. However, studies have shown that serif faces are definitely easier for early readers to recognize.*

Not Child's Play Producing a children's book like "One Hundred Monkeys" (pages shown at right) is a complex endeavor that entails not only the creative input of the writer and illustrator, but the expertise of editors, art director, designer and scores of production people.


One time, when I was coming home from school, I walked past the monkeys' house. All one hundred of them were playing in their front yard. They asked me if I wanted to play with them. I did....I wanted to play with them very much. So I followed them down into their basement.


One Hundred Monkeys
by Daniel Solomon Cutler
illustrated by Marsha Winborn


One Hundred Monkeys
by Daniel Solomon Cutler
illustrated by Marsha Winborn
SIMON & SCHUSTER BOOKS FOR YOUNG READERS
Published by Simon & Schuster
New York • London • Toronto • Sydney • Tokyo • Singapore

1 Designer Vicki Kalajian selected Veljovic—a lively typeface she felt was akin to the illustrator's style. She has the longest page of type in the book set; she specified line length to be no longer than 31 picas, with type set in 14 point. The generous size and leading will help early readers follow the text.

TEXT SETS
14/18 VELJOVIC BOOK
U+LC, FLRR
MAX. LINE LENGTH
= 31 PICAS WIDE
DO NOT BREAK WORDS
HANG OPEN QUOTES
1 EM PARA INDENT

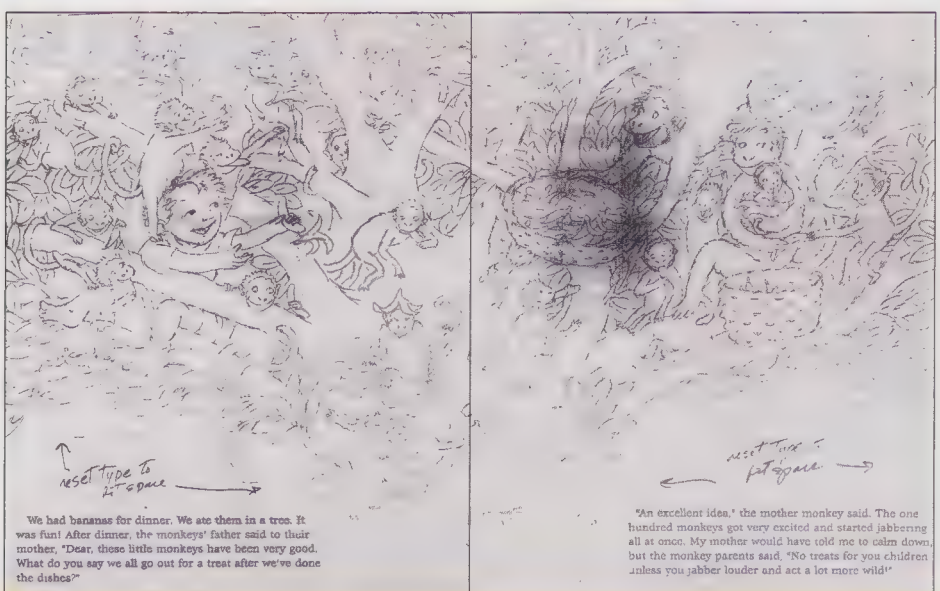
★ Note: set pgs 12-13 as a sample, and hold manuscript for telephone ok.

We had so much fun playing in their basement that I didn't notice how late it was until their mother called down the stairs, "It's time for supper, you little monkeys."

Suppertime already? It must be very late!

I should have called my mother and told her where I was, but I was afraid she would make me come home. I was having too much fun. I decided to go home right after I ate dinner with the monkeys.

2 Illustrator Marsha Winborn sketched directly on Fabriano three-ply medium watercolor paper with B graphite in a lead holder. She revised the sketch as she went with a kneaded eraser. She drew with a light hand because she eventually erased the pencil drawings.


reset type to fit space
We had bananas for dinner. We ate them in a tree. It was fun! After dinner, the monkeys' father said to their mother, "Dear, these little monkeys have been very good. What do you say we all go out for a treat after we've done the dishes?"
reset type to fit space
"An excellent idea," the mother monkey said. The one hundred monkeys got very excited and started jabbering all at once. My mother would have told me to calm down, but the monkey parents said, "No treats for you children unless you jabber louder and act a lot more wild!"

3 In this spread, Winborn called for the text to be re-run to fit her sketch (left). As a guide to the typesetter, Kalajian flapped vellum over the photocopied sketch and with marker she emphasized the space allotted to the re-run text (at right). Using ruled lines and the first and last words of the new text line, she told the typesetter how to re-run the type.

Determining that the book would be 40 pages in length, Kalajian laid out the pages in an 8 x 10-inch vertical format—a standard, easy-to-read size. *Tip: Most presses print eight or 16 page forms, so the number of pages for a typical children's book is based on a derivative of eight. Common sizes are 32 and 40 pages.* She ordered a sample page typeset in the selected face from Pulsar Photographics, a New Jersey firm that does a lot of work for major publishers. (Pulsar set the page sample on a Quadex typesetting system and output it to a Linotronic 300 laser typesetter.) *Tip: According to children's reading experts, too long of a line is especially difficult for early readers. Large type and plenty of leading also help inexperienced eyes follow the text.*

When Kalajian received a photocopy of the typeset pages, she was pleased to find the text as readable as she expected ❶. She phoned in an OK to set the entire manuscript and quickly received back photocopies of the rough running galleys. Kalajian inspected the text again, not just for typos but for "readability." The editorial department and author also checked the copy.

Line breaks came under particular scrutiny. The designer wanted to avoid having the last word in a line begin a new sentence or other type problems that would make continuity difficult for young readers. To this end she re-marked the text and received back two sets of reset text. She filed one and sent the other to the illustrator. The designer asked Winborn to keep the type at least ¾ inch from the gutters and trims but encouraged her to re-break the text as needed.

ILLUSTRATION

Along with the galleys, Kalajian sent Winborn an acetate grid indicating the live area within which she should compose her illustration and a page count. The 40-page text would include 28 pages (14 spreads) of illustrated text plus paste-downs (the in-

Photos by Robert Weekes

side of the hardcovers), endpapers, half-title page, cataloging information, dedications, and the title spread.

Winborn's first step was to cut Fabriano three-ply medium surface watercolor paper, which she used for her finishes, while she "figured out what these characters looked like." Says Winborn, "I take things in small steps. That way tackling a new book isn't overwhelming."

SKETCHES Working "by feel," she made some quick sketches of the boy, but found that none of them appealed to her. Then she remembered a way she had once painted a character's hair sticking up. This became the primary graphic device for establishing the personality of the main character. Portraying the monkeys came more easily. "I sketched a rather evil-looking little monkey and it was so delightful I just stuck with it."

Not bothering with other sketches, Winborn began to draw directly on the Fabriano watercolor paper. The illustrator says she finds it is "much more alive and direct" to compose directly on the final working surface, rather than transfer a labored sketch as she was taught to do in art school ❷. Rather than ship the original sketches to New York for approval, she photocopied them, using the copier's darkest setting to boost the light lines.

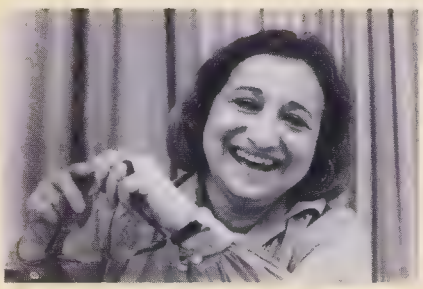
Winborn asked for the type to be reset to fit her composition on one of the spreads, and Kalajian accommodated this request ❸. "It's not really necessary to trace the whole line of type," she notes, "just where it begins and ends." Pulsar Photographics then reset the type as directed. "No artist should begin painting until we're sure the type fits," Kalajian admonishes.

Winborn's photocopied sketches were reviewed and mailed back. "They are great!" the art director enthused. "Of course, we had a few comments to make." She proceeded to list 16 changes to the drawings ❹.

"We hire an artist for their visual input," Frezzolini explains. "Artists are given much leeway as co-creators, interpreting and expanding a writer's words. Winborn had framed the fanciful tale as a dream sequence." This, the editors knew, was contrary to the author's intent and they asked her to revise the sequence. "I stewed and fried for awhile," Winborn confesses, "but I came to realize that treating the wild story as a dream was an adult way of thinking. Telling it as if it really happened was right. It was more child-like."

SAMPLE PAINTING After the sketches were corrected Winborn was asked to submit a sample finished painting of one plate. This

TIPS FROM THE TOP



Because of her experience as a former freelance artist trying to sell to New York's most prominent publishing houses, Grace Clarke, vice president, editor-in-chief of Simon & Schuster's Children's Books Division, is very sympathetic to anyone who makes a living writing or illustrating children's books. But that doesn't mean you should dash down that bedtime story you tell your kids and rush it to her.

Clarke and her tiny staff actually discourage unsolicited submissions, and not just because they are already swamped. (Simon & Schuster receives some 6,000 queries each year.) "The vast majority of what we're sent is, simply, unpublishable." In her first five years as editor-in-chief only two unsolicited titles have been purchased.

But that does not mean everything she is sent is bad. The standard rejection "'not right for our list' isn't just a buzzword," Clarke points out. "We're not being high-handed." Would-be authors should study a publisher's catalog to be sure their books are appropriate before submitting.

Here is some more advice she has for those hoping to break into children's publishing:

• Be prepared to wait for a response. And don't expect a detailed critique when it comes. There simply is no staff to provide personal attention to each work that comes in. "You can always tell a real amateur," Clarke notes, "when they call a week after submitting a manuscript to complain 'where's my book?'" A novice once even telephoned the chairman of Simon & Schuster to raise a stink. "That can be very annoying. If we like it, you can be sure we'll be in touch."

• Tell your story simply and directly, in prose. Good rhyming is hard. Most people do a terrible job. Clarke recalls that when she edited him, even Dr. Seuss labored on his own seemingly effortless doggerel. And be sure to type that prose cleanly and professionally. Neatness, spelling and grammar do count.

• Don't mention a sequel. "And if you like this, I've got 12 more adventures with these same characters," is not the best way to pitch a story idea to an editor. Rather, "It makes us reach for our revolvers," jokes Clarke. "Of course we hope a book will be so good and do so well that readers will want more." But that's not presumed in evaluating a story.

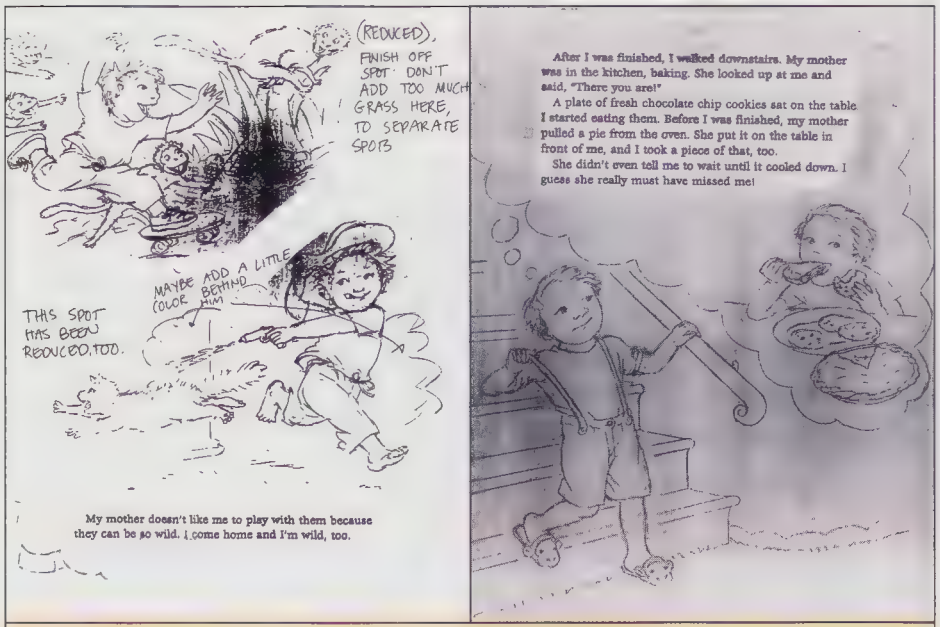
• Don't ask your friend to illustrate it for you. "Unless your friend is Maurice Sendak," she quips. Even if your friend's illustrations are just right, "appropriateness is the least of it." Many format and technical aspects of book manufacturing must be taken into account. Publishers prefer to assign illustrators and work closely with them. Also, problems can arise when words and pictures arrive together and the publisher is interested in one without the other.

Illustrators who want to write their own book should submit the manuscript separately, along with one or two illustrations for the work (send copies—never originals). Clarke commonly sees slick or beautiful artwork submitted with bad stories. Some of these rejected authors are asked if they would be interested in illustrating other people's books. "There's no shame in that. The top people have illustrated other people's work—even Maurice Sendak."

All in all, she recognizes, it is difficult to attract the interest of a publishing firm like Simon & Schuster. "If it's not irresistible, we resist it."

The rewards of success, however, are proportional. "There's nothing more satisfying than working on children's books. You never have to wake up in the morning and question what you're doing with your life. After all, nothing's too good for children."

Photo of Grace Clarke by Helen Marcus


(REDUCED).
FINISH OFF SPOT. DON'T ADD TOO MUCH GRASS HERE, TO SEPARATE SPOTS
MAYBE ADD A LITTLE COLOR BEHIND HIM
THIS SPOT HAS BEEN REDUCED, TOO.
My mother doesn't like me to play with them because they can be so wild. I come home and I'm wild, too.
After I was finished, I walked downstairs. My mother was in the kitchen, baking. She looked up at me and said, "There you are!"
A plate of fresh chocolate chip cookies sat on the table I started eating them. Before I was finished, my mother pulled a pie from the oven. She put it on the table in front of me, and I took a piece of that, too.
She didn't even tell me to wait until it cooled down. I guess she really must have missed me!

4 Winborn's sketches were enthusiastically received, but editor Sylvia Frezzolini requested 16 changes—most of which had to do with proportions and placement. Note here on the photocopy mailed back to the artist the request to add a little color and finish off an area at the top (left). Winborn was also asked to revise these sketches because she had suggested the boy was having a dream (as shown in the sketch at right), which was contrary to the author's intent.

5 After seeing the sample painting (a portion of which is shown at left), Frezzolini suggested that the artist make her colors bolder and emphasize the figures with outlines. To do that, the artist punched up all of her colors with light washes and added charcoal gray lines to the monkeys to suggest the texture of fur. She also added a border around the door and changed the school sign by erasing the word "school" with her electric eraser (Teledyne Post) then painting in "day" and "school" (at right). It is crucial that the watercolor paper be durable enough to accommodate such changes.

is common, even with veteran illustrators who have worked previously with the editors, as had Winborn. In this case the art director had a particular concern: "We were afraid of the monkeys' being dark brown and we wanted to see how she would solve it." Because dark brown requires all four of the process colors to print, it tends to reproduce muddy and on the red side. "If the monkeys' faces went too dark, they wouldn't be easy to read—and we do hope children 'read' art.

"Some illustrators balk at the idea of providing a painting sample, but it really is important to us." Even with a sample painting, Frezzolini cannot be sure the final art will be what she expects. She recalls an incident when an illustrator radically changed his palette after the sample was approved. "He thought it was great. But I was not a happy art director."

Winborn, herself, found submitting the sample painting (in the form of a color photocopy) very useful ❺. "They gave me wonderful feedback," she recalls. Her natural tendency to work subtly had come across as too pale. The changes, concedes Winborn, added energy to the picture. She also successfully solved the monkey color problem by painting them in Winsor & Newton davy gray. *Tip: With good watercolor paper like Fabriano, color can be removed by erasing the area with an electric eraser. With the top layer of paper removed, the area can be easily repainted.*

PAINTING IN WATERCOLOR

With the sketches now approved and color sample accepted, Winborn needed only to paint her sketched boards. To give you a sense of Winborn's approach with transparent watercolor, *Step-By-Step Graphics* followed her as she painted the art for the book's title page.

"I always work from large areas to smaller ones," Winborn explains, "and the largest area to tackle in this spread was within the dream balloon." To add variation and interest within the area, Winborn crushed a crumpled sheet of tracing paper into the wet wash ❻. But she discovered this technique, which she has employed on the Strathmore paper she frequently uses, created a less dramatically mottled effect on the absorbent Fabriano stock.

Winborn painted small areas like the blue bed and tan sheets directly, unconcerned about the smoothness of the wash. When dry, she will add a wood texture to the frame and shadows to the linen with darker values of the same color ❼. Next,

Winborn plunged into painting patterns on the quilt ❽.

After painting the boy's face, she established the basic color and shape of his hair ❾. When portraying the faces of children, Winborn first washes the area with clean water, then touches it with a loaded brush. This gives a smoothness to these areas where any blemishes would be objectionable. "I'm much more interested in pattern than form," she explains, confessing a fondness for Japanese art with its emphasis on shape.

Using light washes of davy's gray, the artist then applied an initial wash of color to the monkeys ❿. She kept the washes very light around the faces so she would not obscure the expressions.

OUTLINING Winborn used outlines in this series of illustrations to help emphasize shapes with each picture. To integrate these outlines with the washes, she used slightly different values of the same color or, at times, related colors ⓫, ⓬.

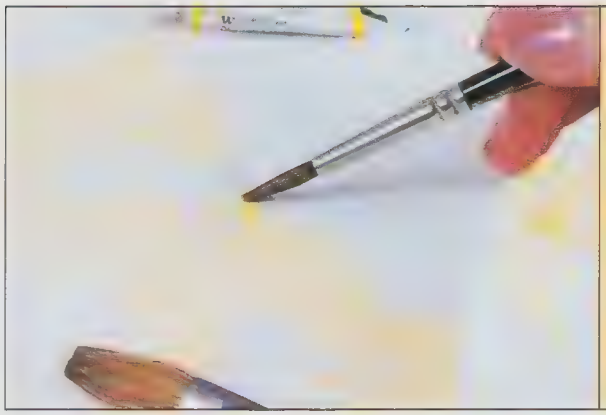
To suggest a "smooth and charming rosiness" to the child's face, Winborn added a light touch of red pastel pencil, a technique she likes to use when painting children. *Tip: To create a natural appearance, slight touches of red can be used on the hairline, cheeks, elbows or anywhere on the body where blood is closest to the surface.* This is a technique Winborn uses regularly to make the painted skin of all her characters glow.

Winborn had begun sketches for the book in September 1990. By early December she had mailed the finished boards to Simon & Schuster.

THE COVER

While Winborn was completing the illustrations, back in New York Frezzolini and Kalajian were thinking about the book jacket (and 159 other books Simon & Schuster published that season). While common wisdom says you should not judge a book by its cover, the publishing world knows that everyone does.

"The cover," Frezzolini asserts, "is a poster for the book. Unfortunately, my experience is that a lot of artists cop out." Most artists render a cover illustration last, after they know the characters and have a feel for the story. But often they don't bring enough enthusiasm to this critical image. Perhaps they're just tired or ready for the project to be over. But Frezzolini has another theory: "I think it's because the cover is exposed to the world. A lot of artists just freeze up. Often we get a piece of art and we decide not to use it."



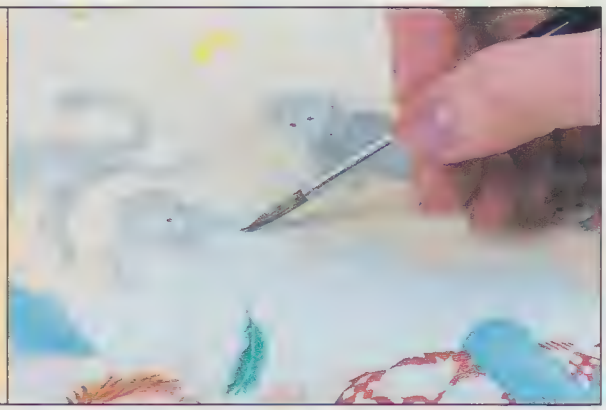
6 Within the dream balloon (which will carry the type) Winborn laid down a flat wash of light yellow (Winsor & Newton)—a color she finds blends evenly. But into the wet wash she crushed crumpled tracing paper to mottle and enliven the broad expanse.

7 She is unconcerned that the bed frame and linens are washed smoothly. The bed is worked over with wood texture and the linens modeled with shades of the basic tan color, disguising any inconsistencies in paint application.

8 Without the benefit of a preliminary sketch, Winborn drew patterns on the quilt in a bright mixture of Winsor & Newton red and cadmium scarlet.

9 With a light wash of scarlet red, Vandyke brown and daffodil yellow, Winborn established the skin tones. She also painted the hair with a wash of burnt sienna; when it dried she outlined the area with a darker value of the same color.

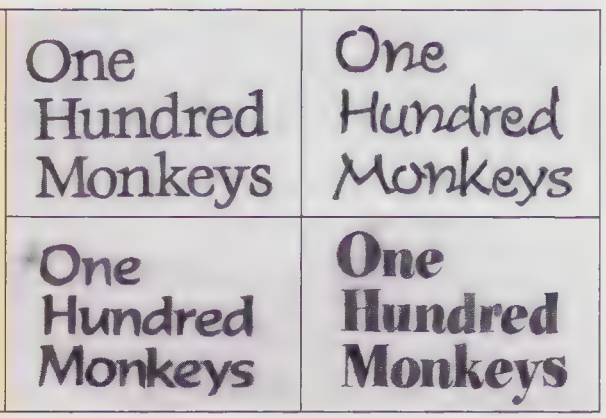
⑩ To avoid the reproduction problems of having to print dark brown, Winborn painted the monkeys in davy's gray, a warm tone she finds very useful in painting "sidewalks, dogs, eyes—wherever a nice gray will set off the other colors."



⑪ Using darker values of blue for the bed and tan for the linen, Winborn outlined and established detail to make these areas stand out. Note in the bedpost how she used a slightly darker value to create the grain.

⑫ In keeping with the art director's suggestion, Winborn delineated the monkey's fur with strokes of charcoal gray. Again, this device helps the figures stand out. At this point she also spotted in their pink tongues, as well as their blue and brown eyes.

⑬ Kalajian experimented with several display typefaces for the cover—Veljovic Medium (upper left), Oscar (lower left), Trajanus, Times Script (upper right) and Panda (lower right)—by tracing the letters from type sample books in pencil on tracing paper. But she found none to her liking.



But that's not the case here. A piece of interior art so captured the spirit of the story, the image was deemed exactly right for the cover. But the original watercolor required some modifications to make it work on the book's jacket.

Frezzolini selected from the inside spreads a picture of the boy swinging through the trees with his monkey friends. She planned to have the printer strip out the figures of a woman and child in the foreground and place the title there. This would also require Winborn to make slight modifications to the art. But before those changes could be made, Kalajian had to design the cover's text.

CHOOSING A DISPLAY FACE In trying to determine an appropriate display face for the cover, Kalajian experimented with several available faces, but none of her trials captivated her until she stumbled upon a rub-down face, Locarno Light ⑬, ⑭.

Using her now-resized type as a guide, Kalajian penciled a rough of the cover, expanding the ⅛-inch bleed used in the interior to ¾-inch to accommodate the wrap-around and spine. As an aid in positioning type, she pasted down a copy of Winborn's sketch to stand in for the painting.

After this rough design was circulated to the editor and editor-in-chief and approved, Kalajian forwarded it to the illustrator ⑮.

Meanwhile, text for the cover flaps was written and Kalajian had it set in various sizes of Veljovic.

PRODUCTION

One of the most demanding tasks in producing a children's book is creating the mechanical for the book jacket. Since it takes four to six weeks for the manufactured books to be shipped from the printer in Asia and to clear customs, designers are pushed to turn in mechanicals early, explains Lilieth Harvey, who oversaw production of the book.

Not only does the jacket contain many different pieces of art—cover type, illustration, biographical material, book description and so on, all of which need to be designed and keylined—the cover must be completed even prior to deadline. This is necessary primarily because the jacket is the main vehicle for marketing the book. For sales catalogs, which often go to press before a book does, designers create tight comps, based on the keyline, which stand in for the printed piece.

JACKET MECHANICAL To create the mechanical, Kalajian pasted down a black-and-white photostat of the cover art on Bainbridge

board. The back cover would be the rest of the spread—the picture of the monkeys crowded in a car. Similar stats of interior art are pasted down and marked "FPO"—for position only. For actual color, she asked the printer to pick up the art from the interior spreads and resize. She also requested that all type overprint black unless otherwise indicated by a Pantone swatch ⑯.

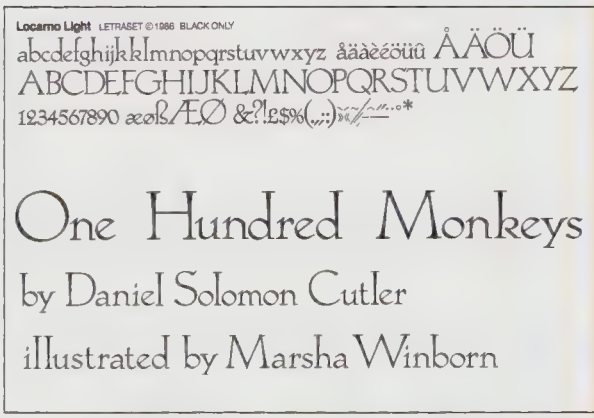
But rather than send this off directly to the printer, Kalajian first sent it to a company specializing in tight comps and had one made for promotional uses. *Tip: There are several techniques for creating a convincing facsimile of the final printed cover. One popular method is to have a color C-print shot of the cover illustration. Cover type is then screen-printed (rubdown type is also used) onto acetate hinged in register.* Winborn used the first method and had it photographed for Simon & Schuster's catalog.

Zeroing in on correct color by the printer is a back-and-forth process of "proofs and progs." Printed color sheets of the artwork are sent to the production manager for comparison with the original artwork. Every proof sheet comes with "progressives"—each of the four primary inks used to create the image, printed separately on its own sheet. "A good art director can look at the progs and judge which color is off," says Harvey. She notes that Asian printers tend to go heavy on the yellow—a cultural preference, she speculates. (She notes that the first color for this book came back too red.)

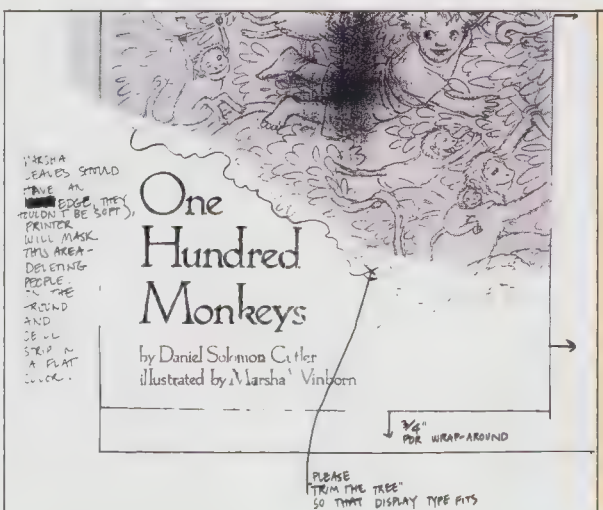
At the time the mechanicals were being created, printing bids were still out and no one knew where the book would be manufactured. The line, "Manufactured in Hong Kong" was stripped into the "front matter" only after South China Printers was selected. The company's bid to print 10,000 books, including the cost of shipping, came in a full $5,000 less than the closest domestic competitor. After the book was printed, extra press sheets were folded exactly as the printed books would be, but without a binding. The "F&G's" (folded and gathered) are used as sales tools.

MORE THAN INSPIRATION From author, illustrator, editor, art director and designer to typographer, separator and pressman, the process of producing a children's book involves scores of people, each bringing their own brand of expertise to a very complex endeavor. ■

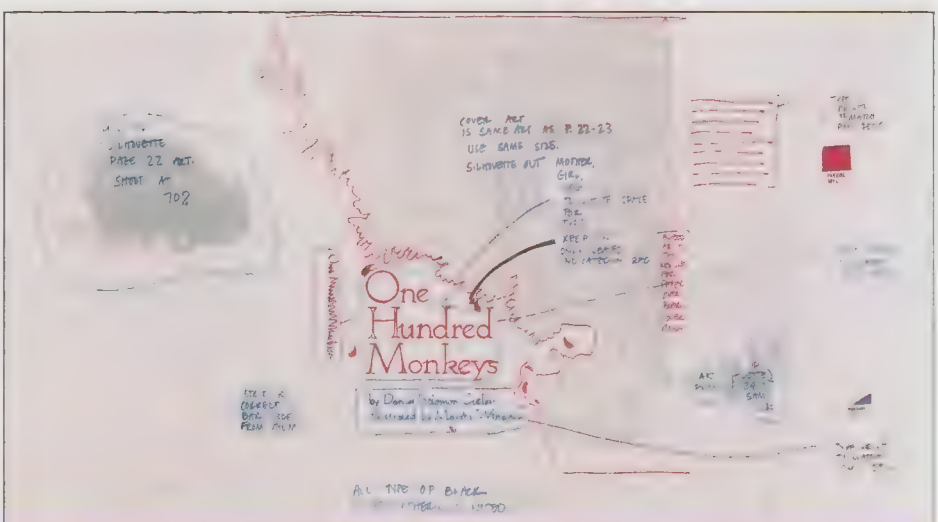
Illustrator and freelance writer Daniel S. Cutler is a frequent contributor to Step-By-Step Graphics.



14 Attracted to Locarno Light, a rubdown face Kalajian discovered in a Letraset brochure, she ordered it in 60 point and 42 point—the largest sizes available—and had them statted to size. Part of her attraction to the face was its "wonderful M."


One Hundred Monkeys
by Daniel Solomon Cutler
illustrated by Marsha Winborn
¾" FOR WRAP-AROUND
PLEASE TRIM THE TREE SO THAT DISPLAY TYPE FITS

15 Kalajian cropped out the figure in the lower left and pasted down a photocopy of the image as an aid in placing the type. She photocopied the design and sent it to the artist asking her to extend the rendering to the margins and to provide a hard edge against which the printer could cut a mask to drop out the figures on the ground. These changes would accommodate the spine and wrap-around cover.



16 In the time-consuming task of preparing the mechanical for the jacket, the illustration and type must be designed, approved and keylined. Photostats of Winborn's art, pasted down on Bainbridge board, serve as a base, over which she flapped mylar carrying the type. A sheet of tissue over all called out Pantone colors to the printer as well as pages from which to pick up color art.

Collage In Twenty Minutes (Plus Twenty Years)

Robert Barancik uses collage to convey abstract, difficult-to-communicate ideas and subjects.

By James Morris-Lee

Everyone has done collage. In fact, a large part of our preschool memory consists of cutting and pasting voluminous, crinkled stacks of mom-pleasing designs.

Collage can be quick—if not exactly easy. So to insulate himself from client naivetés, Philadelphia-based collage artist Bob Barancik's standing answer to the question, "How long does a collage take to complete?" is: "20 minutes. . . plus 20 years."

As an architecture and design student at the Rhode Island School of Design in the late 1960s, he produced several collage-based posters to announce faculty art shows for RISD's department of architecture. Since then, countless brochures, posters, and magazines have been graced by the work he and his partner/wife, Amy Blake, have done for institutional and healthcare clients, including Graduate Health Systems, a major hospital group, Greater Atlantic, a health maintenance organization, as well as advertising supplements for the *Philadelphia Inquirer*.

In the process they've learned to capitalize on each other's strengths. For example, many of Barancik's personal collages—work executed to satisfy his own creative aspirations—serve as a colorful way to introduce their design services to prospective new clients.

Collage offers a number of other advantages to Blake & Barancik's clients:

- It's ideal for presenting ideas that are high on the abstraction ladder as well as for services that have no product to point to, such as medical treatment and healthcare programs.
- It's emotionally charged. Collage is visceral as well as visual. There is a sculptural, tactile quality to collage work, even when it is photographed for reproduction.
- It's spontaneous. There is often a joyful, "child-at-play" quality to collage that appeals to the child in all of us.

Because collage work can often be executed rather quickly, multiple variations on a particular theme can be developed for client review and approval—without the need for submitting elaborate and time-consuming preliminary sketches.

ILLUSTRATING SUBSTANCE ABUSE

Mt. Sinai Hospital, a division of Graduate Health Systems (GHS) in Philadelphia, Pa., was recently looking for an upbeat way to talk about a serious, emotionally charged subject: its teenage and adult substance-abuse counseling services and programs. And since Barancik and his partner design Graduate Health Systems' *Image* magazine, GHS' Tony Ryzinski asked them to illustrate the subject. "Bob's work has humanized articles about everything from incontinence to childbirth programs described in the magazine. Collage also seemed to be a good way to encourage readership about a very stressful subject: substance abuse and psychiatric programs which help eliminate drug dependency."

A key goal of the marketing program was to effectively communicate with mental health professionals as well as corporate personnel and benefits managers—people inundated with all sorts of printed communication. GHS was looking for a colorful, attention-getting way to cut through this promotional roar.

In preparation for the assignment, Barancik immediately began to seek out the single concept—the central visual theme that would best portray the idea of rehabilitation. "The great irony of collage is that it's both methodical and accidental," says the artist. "For me, collage is a full-time avocation of constantly collecting images, of looking for new ways visual elements can relate to each other so that when an idea strikes, or a visual accident happens, I have materials on hand to make the most of it."

PAPER

Part of his zen-like approach to prompting these "deliberate accidents" involves collecting paper. In collage, the medium is the message, and Barancik stocks that medium like a one-person paper store. He has nearly $4,000 worth of it on hand, the result of more than 15 years of persistent gathering, carefully organized and protected in plastic zip-lock bags.

The paper collection ranges from primitive Mexican pounded-bark sheets to customized paste-papers with shreds of gold leaf. Most are acid-free, and thus "archival."

Ever in pursuit of super-saturated archival colors that won't fade or bleed over time, he's even commissioned special handmade papers for his library of visual resources.

"It's extremely difficult to get really electric primary and secondary colors," says the artist. "Most of the dyes used for these colors are 'fugitive'; they fade or leach out over time. So I found a papermaker named Karen Stahlecker who was willing to try to find a way to get those kinds of colors using pigments instead of natural dyes. I'm still

A Positive Approach Bob Barancik's collage for Mt. Sinai Hospital's Department of Psychiatry uses primary colors plus a central visual of a leaf to portray "renewal."

using her papers today."

At the time, Stahlecker, was teaching papermaking at The Art Institute of Chicago. She solved the problem by using lightfast, acid-free pigments (which are highly toxic and should be used with the utmost care) instead of dyes to get the colors Barancik wanted. Total cost was about a $1.50 per five-inch-square sheet for 200 sheets in various colors.

Tip: In addition to commercial art paper suppliers (Barancik's finds are listed in the sidebar on the next spread of this article), many art schools offer courses in papermaking; you can post a notice on the school's bulletin board to find students willing to make original papers.

VISUAL IMAGES

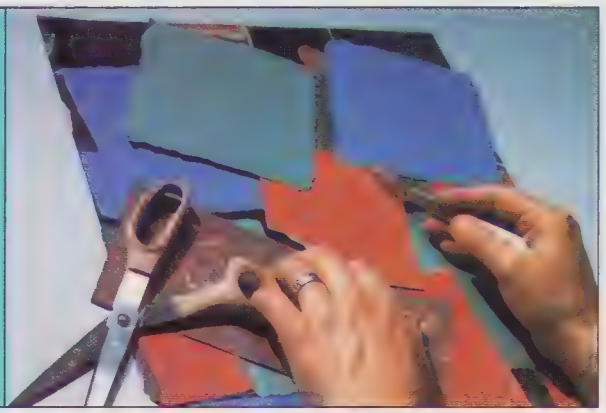
The principal problem with collages composed of "found" images, say, those cut from tearsheets of commercial publications, is copyright infringement. Unlike some collage artists, Barancik neatly sidesteps this potentially troublesome issue by primarily using original photographic images.

He selects these visuals from a personal library of more than 300 original slides, an image bank which he adds to every time he leaves the house, camera in hand. He organizes these by type of image so that when a particular theme is required, he will have a range of visual materials directly relating to that idea. *Tip: It's useful to adopt the professional photographer's habit of keeping a camera handy at all times. Be*

1 After deciding on a central theme for the collage—a leaf to portray the concept of "renewal"—collage artist Bob Barancik begins sorting out available images from his extensive library of photos. Some are photocopies of images from reference books; others are original photos he shoots to avoid copyright problems.

2 From his collection of papers—assembled from around the world, representing more than 15 years of work, all carefully protected in moisture-proof plastic zip-lock bags—he selects those papers most appropriate for accenting the central visual theme of the collage.

3 From his preliminary paper selection he narrows down the field to only those colors and textures—in this case, primary hues of orange and cool blue—which best help focus the eye on a central image area, yet will provide sufficient eye movement and "energy."



4 The artist explores arrangements of colors by simply laying down swatches of paper in various patterns. Only after he is secure that the combinations of papers and colors and their arrangement are satisfactory, will he apply two-sided tape to temporarily secure collage elements.

ever on the lookout for machine-made, urban textures–bricks, steel, reflections in glass, graffiti–as well as natural forms–water, earth, wood, stone and clouds.

Occasionally, he will use existing images from out-of-print publications and books found in Philadelphia's Free Library. These images, however, are extensively modified by scanning them on an Apple flatbed scanner and then "doctoring" them with Letraset's ImageStudio software on a Apple Macintosh SE computer (output at 300 dpi on his laser printer). He often further modifies these images with Higgins dyes or gouache to create an essentially new visual. (Refer to 8.)

BONDING AGENTS

Barancik uses several forms of adhesives in his work, some better suited for gallery exhibition, others for commercial use.

For commercial work, he prefers two-sided, clear adhesive tape made by 3M, commonly used by conservators for encapsulating valuable paper documents between archival, mylar sheets. The tape is cut into strips of appropriate size and laid into the corners of the images or papers to be bonded.

The advantage of using this two-sided tape is that it's very fast, easy to work with and quite permanent. With care, collage materials can be lifted up for reworking. Discoloration over time due to acids in this type of adhesive is not critical, since client-approved work is photographed with a large-format camera prior to sending it to the printer.

With work for gallery presentations, Barancik prefers "Jade" liquid adhesive (Rohm and Haas). *Tip: This inexpensive bonding agent, made from thermoplastic resin, will not leach through or discolor papers or photographs adhered above or below.* Barancik recommends against wrapping layered collage work around the drum of the color-separation scanner since it will pick up and exaggerate the edges of layered papers. *Tip: Find a good photo studio, preferably one with experience photographing works of art or textiles to create a "scannable" copy.*

SETTLING ON A THEME

Barancik believes that the best collage doesn't begin with manipulating images, but with manipulating ideas. And in looking for an appropriate visual metaphor, the right correlative that would best illustrate the concept behind Mt. Sinai's psychiatric counseling programs, he began jotting down

word associations: growth, change. These words led him to rebirth, then regeneration and finally, renewal.

With this word in mind he began making a list of visual ideas that would best illustrate the concept, settling on "things that grow" as his area of concentration. Within that category, "trees" offered the greatest visual potential—and while often used as a design element, they had the built-in advantage of not being too "gender specific."

From his personal library of images, he began looking at various kinds and shapes of leaves, deciding upon a decayed, whitish leaf—which he had photographed some years earlier in the rural Bucks County countryside—against a background of dark stones and pebbles ❶.

Next, he made a preliminary selection of papers. In this case, many of them were handmade, specially commissioned colors achieving what Barancik calls the "impossible" archival combination: lightfast, acid-free, yet bright in color ❷.

From this preliminary selection he then chose a palette of orange and clear blue to help offset the cast of the central image ❸.

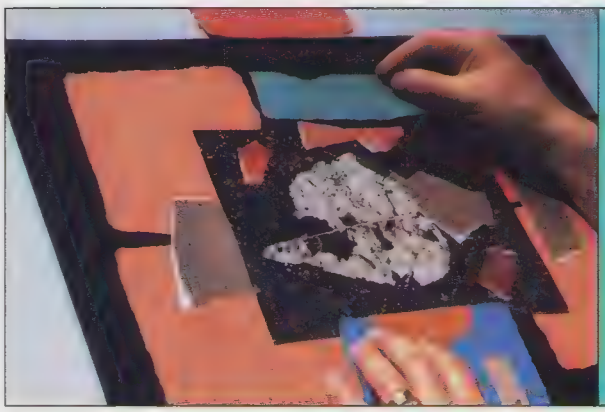
From there he developed a "scale" for the work by cutting some of the papers with scissors and tearing others by hand to create rough edges. Others were used same size, "as produced"—since they came with deckled edges. Since the design would be used for a literature jacket that would house various descriptive brochures (which were concurrently being designed by Blake), he pre-planned space for overprinting of type, designating one area of the collage for this purpose ❹.

"The beauty of collage is that you can never make a mistake; you can always lift off and lay down new overlays," says the artist. He also believes that the success of any collage is determined in the first ten minutes of work. For this reason, he will often work from several directions to gain fresh perspectives in the early stages of development ❺.

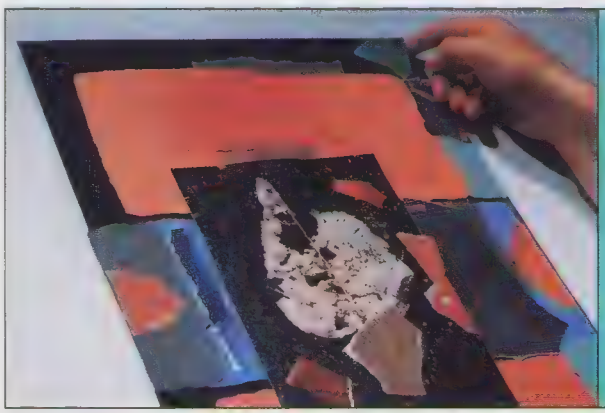
He prefers not to get overly fussy at this point or resolve every problem at once. Instead he concentrates on the largest areas to gain an overall sense of the work, finalizing and executing details last. Practically every one of his completed images has a central visual "bullseye" or target area to lead the viewer into the collage—a concept he learned from New York bookjacket illustrator Larry Raskin ❻.

CLIENT CHANGES

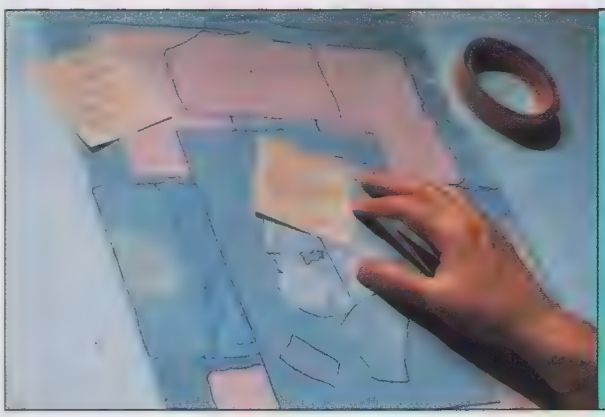
Very rarely does he present his client-ready



❺ Even in his "busiest" collages, there is usually a central theme or point of visual focus. He will often work a collage from several directions to make last-minute changes in the placement of visual elements to ensure that this point of focus is properly placed for the theme or idea he is trying to communicate.



❻ By lightly tacking elements in place, he ensures that he can revise the collage as necessary based on final input from the client. This completed collage was presented to the client.



❼ The client felt that the leaf was too somber and recommended an alternative. The client also requested additional decorative elements at the top and bottom of the collage. The blueprint of the collage helped in removing and replacing approved elements to accommodate these required changes.

SHOPPING FOR COLLAGE MATERIALS

Here are a few sources for papers, tools and adhesives used by featured collage artist, Bob Barancik. (This list is by no means comprehensive.)

- 80 Papers (Wendy Stewart), 80 Thompson Street, New York, NY 10012; 212-966-1491.
- Fine Art Materials, Inc., 346 Lafayette Street, New York, NY 10012; 212-982-7100.
- New York Central Art Supply, 62 Third Avenue, New York, NY 10003; 212-473-7705.
- Talas, 213 West 35th Street, Ninth Floor, New York, NY 10001; 212-736-7744.
- University Products, Inc., P.O. Box 101, 517 Main Street, Holyoke, MA 01041; 413-477-0451.

work himself, claiming that he's "too close" to it and, as a result, it's too easy to be defensive or rationalize. Instead he prefers to have Blake make the final presentation. To accommodate any necessary changes, he often develops an assembly "blueprint," in case the piece needs to be reconfigured based on final client input ❼.

In this case, that insurance proved to be a useful final step. While pleased with the overall look of the finished collage, the client was not happy with the leaf he had selected as the central visual metaphor. The photograph of the dead leaf appeared too maudlin for a subject which already ran the risk of being perceived as too somber.

The client's recommendation was to use a green leaf–ultimately found in an old botany book–which was more in keeping with the "renewal" theme they had discussed previously.

Unfortunately, this image was only available in black-and-white. Barancik solved the problem by scanning the image into the computer and coating the laser print with a layer of gloss acrylic medium (Liquitex). Then he colored it with a green Higgins dye. Excess dye was "patted" off to create a translucent look ❽.

This change proved satisfactory; the color provided just the right amount of contrast against the primary colors used in the collage. And in this way, he could retain the pebble-and-stone textured background in the photograph of the first leaf to provide additional visual interest ❾.

DAILY 'PRACTICE' ESSENTIAL

Like any medium which requires the mind, eye and hands to work together fluidly, constant practice is required. And in that regard, Barancik seldom waits for the next assignment to keep his creative ideas moving outward and onto paper.

He feels daily collage "practice" sessions help him evolve as a visual thinker. For that evolution to occur–the ability to quickly relate abstract ideas to visual concepts–he tries to create something new every day.

He likens his way of working to a musician in a jazz band, and his collages to extended jam sessions which juxtapose smooth passages with sometimes jarring, even harsh notes.

ART FOR HIRE, ART FOR ART

Barancik views the collages he produces commercially and those he creates purely for his own expression as being part of the same bolt of cloth–or, in this case, sheet of handmade paper.

Often, work produced just for the fun of it finds its way into commercial applications; or commercial work rejected for one purpose finds utility in another.

For example, a collage developed for a

A LIFELONG PARTNERSHIP

Keeping a design firm alive and balancing the responsibilities of marriage and family is an undertaking which would strain even the best of relationships. Fortunately, Bob Barancik and Amy Blake, of Blake & Barancik, are not only marriage and business partners, but best of friends, too–friends who divide the work based on their collective and individual strengths.

"We're really different creative personalities," says partner Amy Blake. "Bob handles 'single-concept' types of assignments–covers, spot illustrations, posters–and I handle design for the larger pieces–brochures and magazines."

They also handle different accounts, having learned through experience that each project needs its own shepherd. Otherwise important instructions can be missed, or just not properly communicated as an assignment progresses from concept to print.

Since they were both trained as illustrators at Rhode Island School of Design, they often bounce ideas off each other while pursuing their individual assignments. But each partner has final say when it comes to creative direction on their own projects.

HIGH-TECH, HIGH-TOUCH

Blake & Barancik's work is an even mix between handwork and high-tech page production on Macintosh computers. They saw the value of bringing page-makeup in-house with desktop publishing early on, not as a way of saving money on typesetting costs per se but for the fine-tuning capabilities afforded by the technology.

They quickly learned, based on their required billable hour, that in-house page makeup actually costs them money. However, they like being able to correct excessive hyphenation, excessive rag, or "rivers of white" in justified line measures with their computer technology. "In fact, we will often adjust line measures slightly throughout a publication–a technique imperceptible to the eye, but which makes typeset work appear better crafted, " says Blake.

The Value of Planning Ahead Bob Barancik is constantly looking for and saving images he might incorporate into future collages. For example, a photo of a statue, which he shot at the restored Huntington Hartford estate on Paradise Island in the Bahamas, along with a photo of a swan, were both used years later in a collage to illustrate an article on Rancocas Hospital's Department of Maternal-Child Health in their *Image* magazine.

DIFFERING GIFTS

Lest you conclude that a spousal/business partnership is an ideal situation, the team is quick to point out that it took a long time for them to learn to work together.

In that regard, Blake says that the Myers-Briggs Type Indicator (MBTI), a psychological testing instrument that identifies individuals as one of 16 types of personalities, "changed their lives."

Through this personality inventorying technique, they learned that each partner has strengths as well as weaknesses–and different ways of communicating and understanding communication.

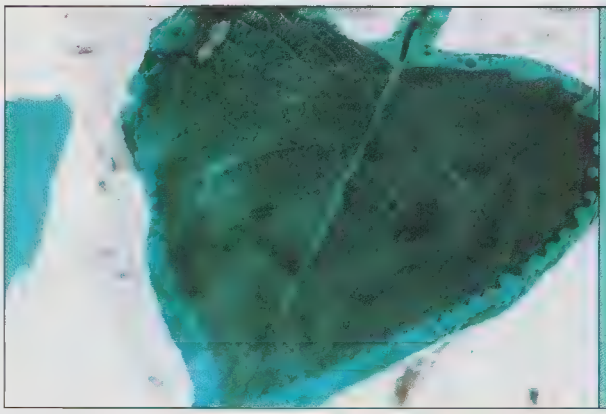
women's magazine—and ultimately rejected with a $75 "kill" fee—was later accepted by "New American Illustrators," a show sponsored by the Society of Illustrators.

At that show, the same collage was seen by sponsors for "Premiere Vision," the largest textile show in Europe. This collage was later selected for use as the poster for their annual Paris, France trade show, earning the artist a fee of $2,500.

The sales story for this single collage doesn't end here, however. As an added bonus, the show's organizers flew Barancik and Blake to Paris to present them with an award for their work. The following year the collage was used again—earning yet another fee.

His point in relating this story, as well as his advice for other illustrators, is like his work, at once simple and profound: Always do your absolute best regardless of the fee, regardless of whether it takes you 20 minutes, 20 hours or even—as in Barancik's case—20 years to prepare. ■

James Morris-Lee is president and creative director for the Morris-Lee Group in Rosemont, N.J.



8 A leaf in an old botany book was scanned into the Mac on an Apple flatbed scanner, enlarged on a Canon copier and colored with green Higgins dye. To create a translucent effect without smearing the copy, Liquitex clear acrylic medium was applied and allowed to dry prior to painting with the green dye.

9 Barancik adheres the final elements of the revised collage, which met with hearty client approval. Prior to printing, the collage would be photographed with a large-format camera under tungsten lights to provide a transparency which would separate on a laser scanner better than the original piece.

10 The printed literature jacket shows a second collage designed to complement the collage on the front cover (left). Note the use of the open color field to allow for overprinted text. The leaf used as the central visual element of the front cover of the literature jacket also serves to create a unifying look for other ongoing client communications, such as the 4 x 9-inch brochure at right, designed by the artist's wife and partner, Amy Blake.

The Business of Holiday Greeting Cards

Twenty-three graphic designers, illustrators and suppliers find imaginative ways to spread holiday cheer and promote their businesses.

By S.D. Groenevelt

Self-promotion is always a tricky business. Conveying information in a compelling, attractive way with just the right selling strategy often requires a balancing act comparable to walking a tightrope.

What about the practice of sending cards to clients during the holidays? Is that kind of self-promotion a chance to show off, or is it just good business practice? Of the 23 graphic designers, illustrators and vendors interviewed for this article, all agree that it depends on how it's done. And they provided imaginative examples of how they did it.

Sending out a useful gift or a card promoting a worthwhile cause were two possibilities. While some people simply recycled a favorite illustration they had done during the year, others preferred to create a personal work that was humorous or nostalgic, using both traditional means and the computer. Some even used the occasion to experiment with a new style or medium or used a special paper to help convey their message. Others found the only way they could afford ambitious projects was as trade-offs with printers, while others said their cards were influenced by the economic/political climate.

Finally, one recurring theme was the selection of recycled papers in keeping with environmental concerns.

USABLE GIFTS

Many design firms find that one surefire way of getting clients and prospects to remember them is to send out gifts, which can range from the extravagant to the modest.

U-DECORATE One ambitious holiday promotion sent by graphic designer Stan Evenson of Culver City, Calif., was the "Pinecone U-Decorate-It Kit." (See Figure 1.) "My wife and I were thinking of how we could outdo ourselves; the year before we sent out 'reindeer chips'—chocolate chip cookies," relates Evenson. "We got the idea for the kit because we have all these wonderful pinecones on our property in the San Jacinto Mountains."

Evenson estimates that in addition to $4,000 out-of-pocket expenses, approximately 600 man-and-woman hours were donated to create 350 kits. Had he paid for printing, Evenson calculates that the cost of producing the kits would have jumped to between $25,000 and $30,000. Yet, because he trades design projects for printing with friend Drew Anderson of Anderson Printing, Evenson did not have to lay out anything for the corrugated paper, for die-cutting all the pieces, for silk-screening the

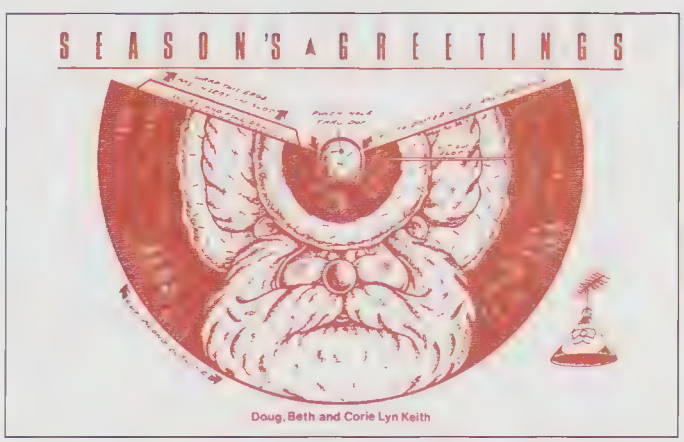


Figure 1 Stan Evenson's do-it-yourself decorator kit (top) includes a pinecone, various boxes of glitter and sequins, a paintbrush, vials of glue and an instruction booklet, which also contains his firm's holiday greetings. Another do-it-yourself project is the three-inch-diameter Santa ornament (bottom) created by Seattle illustrator Doug Keith. Printing the card in one color made it inexpensive to reproduce.

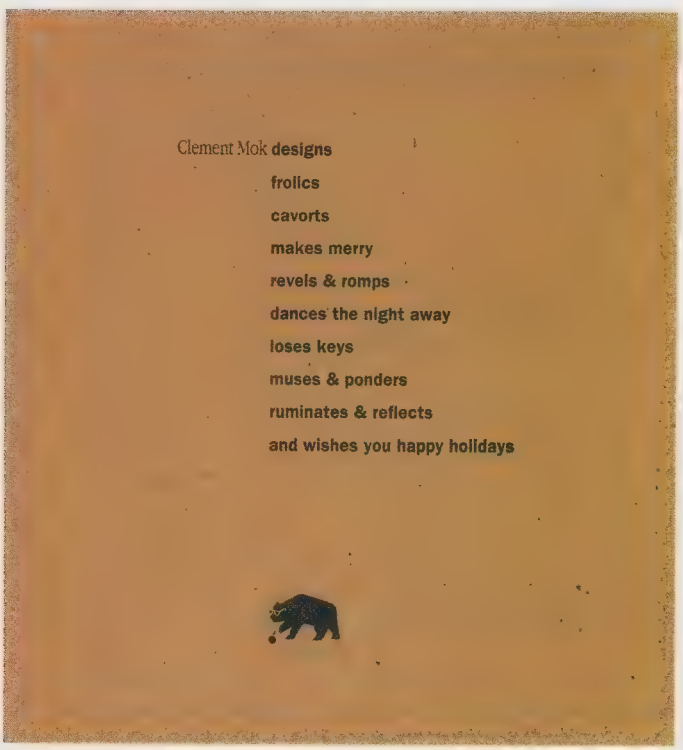


Figure 2 Ken Hanson's gift package of 24 stamps (top left) is a brief history of the Christmas holiday. Hanson also created a poster with the same images, die-cut to appear as if they were large-scale stamps. Of his 5½ x 6-inch card, which was printed on a chipboard stock (bottom left), Clement Mok says, "Since it's the spirit of the holiday that counts, we decided to do it just with words." Mok also sent a spiral bound sketchbook made of recycled paper. Kat Thacker selected a recycled paper—an 80 lb. cream Speckletone by French—for her card (right). She printed the 3¼ x 6¼-inch cards herself on a small split-fountain, silk-screen press she keeps in her home office.

inside and outside of the box in three colors or for lithographing the top panel in four colors.

"It really got a great response," states Evenson. "Some people called and wanted to buy more. I was actually considering marketing the kit until I met with a marketing consultant." In fact, Evenson attributes getting a $15,000 job for a corporate identity program to the kit. Since he began planning last year's project in September and barely managed to get the kits in the mail by mid-December, this year he is hoping to start earlier—even though he is still not sure in what far-out direction he will go next.

STAMPS Another unusual gift was a packet of 24 stamps Ken Hanson of Hanson Graphic, Inc. in Milwaukee sent out to approximately 300 clients and friends. He jokingly refers to this promotion as the "lick 'em, stick 'em" edition. (See Figure 2.) "I also published a limited edition poster on fine art paper of the same images and punched holes into the poster so it looked like stamps. Some people got both the poster and stamps."

Because of a long-time relationship with a local printer, Hanson was able to get a discount on the printing. In fact, in a subsequent holiday promotion, Hanson created a wrapping paper design for Bulfin Printers and did a spin-off card design. Not paying for printing allowed Hanson to spend more on packaging; the postcards were enclosed in a printed sheet of vellum and then wrapped in a special envelope tied with its own red ribbon. "I enjoy doing something that's genuinely in the spirit of Christmas," says Hanson, whose firm does a Christmas promotion every year.

SKETCHBOOK Clement Mok, a graphic designer in San Francisco, sent out a square spiral-bound notepad using recycled paper with his hand-silk-screened holiday greeting. A bear, part of the firm's identity, is a motif that Mok varies each year. Last year, he appeared in boxer shorts; the year before that he was a polar bear in a sweatshirt. (Refer to Figure 2.)

"We always do a holiday card and send it out with a gift of some sort," states Mok. "But if you recall how grim December was with the recession and the war, we decided not to be too frivolous, to have fun with the tone, but to keep the implementation and execution very subdued and simple."

ORNAMENTS On a more modest scale, Doug Keith, an illustrator in Seattle, devised a Santa card that could be assembled into a Christmas tree ornament. (Refer to Figure 1.) "Being an artist I think people expect you to come up with a creative card every year," notes Keith. "I thought it would be fun to do something that people could cut out and put together." Keith kept his costs down by choosing a medium-weight paper and a plain white envelope.

Kat Thacker, a suburban Detroit illustrator, sent out a handmade card that also doubles as an ornament. After printing the

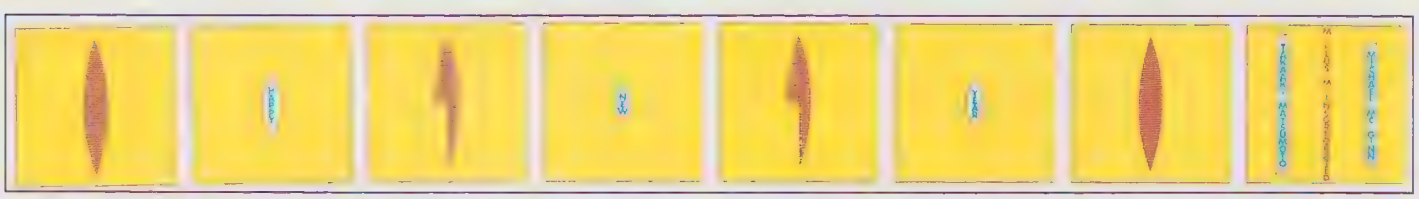


Figure 3 Pinkhaus of Miami promoted the recycling program "Chip-a-Tree" on its holiday card (top). Tom Sterling designed the invitation/card for Pinkhaus around the logo, which Claudia de Castro had earlier designed as a pro bono project. The 11 x 14-inch image was silk-screened by hand on a large sheet of packing cardboard. Seattle's Hornall Anderson created the final comp for this Pantone swatchbook look-alike in pastels (center), but "it didn't look quite garish enough, so we ran it through the photocopy machine and put some gold foil on the stars and dingbats so each chip has as much personality as it can." Graphic designers Takaaki Matsumoto and Michael McGinn of M Plus M Inc. in New York City created their card on a Macintosh, then had it printed in fluorescent colors (bottom). It was sent in a small muslin bag with a string tie.

cards herself, Thacker punched holes in them and inserted golden threads so they can be hung. (Refer to Figure 2.) "I like to do something that's more of a present than just a card," states Thacker. "I feel strongly about saving cards to reuse. People do use them. I see them at friends' homes and clients hang them up."

PROMOTING A CAUSE

In the spirit of giving, two firms decided the best way to celebrate the holidays was to promote projects they believed in.

THE ENVIRONMENT The greeting Miami-based Pinkhaus created incorporated a logo the firm designed pro bono for the "Chip-a-Tree" recycling program in Miami, which encourages residents to take used Christmas trees to a designated area where they are ground into mulch and used in public parks. Since all the businesses in the building where Pinkhaus is located host a joint party each year—and since they all support the Chip-a-Tree program—they agreed to feature the program on their group party invitation, which also doubled as a greeting card. (See Figure 3.)

AIDING THE HOMELESS Little & Company of Minneapolis sent out a modest two-color card printed on recycled paper telling recipients that a contribution was made in their name to provide hot meals, showers and warm clothes for the homeless. Explains Monica Little, the head of the firm, "We made a decision when we started the business 12 years ago that we wanted to give back to the community we serve. While we do a lot of in-kind and pro bono work, we also give back between five and seven percent of our gross sales each year. Recently when we took a look at the amount we were spending on a Christmas promotion, we decided the world doesn't need another fancy design. We wanted to do something that had real meaning."

EMPHASIZING THE NEW YEAR

Rather than tie a greeting to any particular religious event, several design firms emphasized the new year in their promotions. Hornall Anderson's glitzy takeoff on the traditional Pantone color specifier was one noteworthy effort. (Refer to Figure 3.) "We literally gave our printer a sheet out of the Pantone book and said 'match this,'" states Anderson. "We made every effort to replicate the typography on the Mac as well as all the other little idiosyncrasies, and we tried to duplicate the weight of the paper."

A client of Anderson's—Print Northwest—contributed the printing. "It's tricky promoting yourself during the holidays," admits Anderson. "That's why we decided to send a gift at Christmas to our client base—a big box of cookies—and promote ourselves separately later. Because we did a New Year's card, it gave us a chance to get a little bit of attention after the holidays." And Anderson notes he did get a good response from many of the 1,500 people on his mailing list.

UNUSUAL MAILER What determined the size of M Plus M Inc.'s tiny New Year's card was that New York graphic designers Takaaki Matsumoto and Michael McGinn "worked backward from the envelope to the card," says Matsumoto. The designers purchased small muslin bags with string ties and an attached mailer from a catalog because they were so unusual. This year they decided to use them as envelopes for the cards. (Refer to Figure 3.) The designers solved the problem of fitting the card into the three-inch square bag by folding the card into eight two-inch squares.

USING HUMOR

Many designers and illustrators strive to elicit a chuckle or in some cases a belly laugh with their greetings. One clever card was

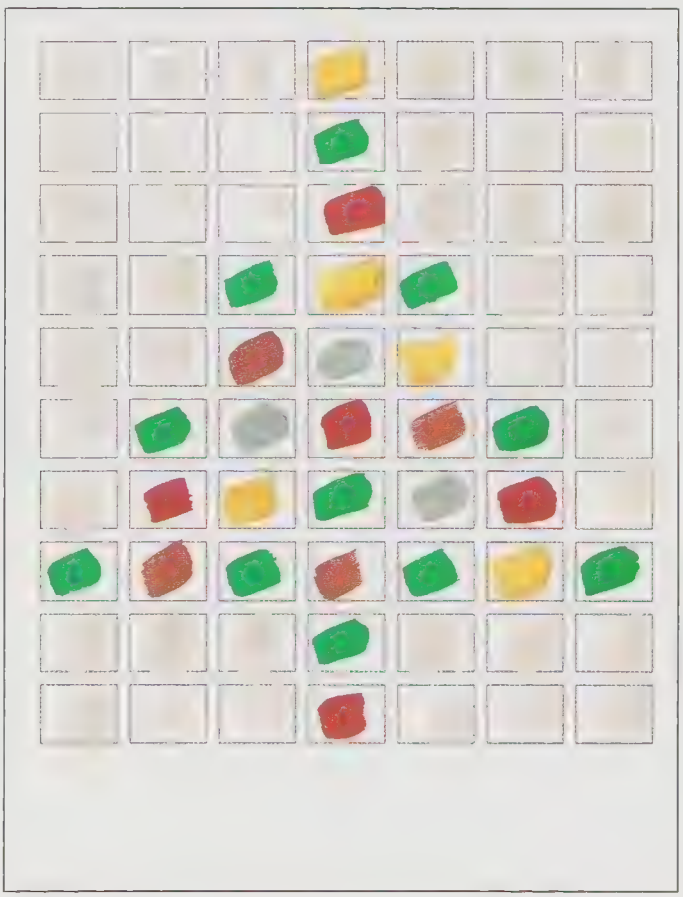


Figure 4 After commissioning artists Ron Barrett, Gary Baseman, Steven Guarnaccia and Mark Marek, The Ink Tank's R.O. Blechman created this variation on the box within a box gag (top). Green balloons printed with The Ink Tank logo accompanied the card. Golden Artist Colors' holiday cards, handpainted with the firm's acrylic paints, were printed on 65 lb. Tomahawk Ultrawhite cover stock (bottom). To keep from getting bored while producing 2,000 cards, eight members of the Golden office staff changed the pattern of the colors in the Christmas tree so there are many variations.

Figure 5 Making a departure from her usual watercolor illustrations, Toronto-based artist Anita Kunz modeled a Rudolph in clay for her Christmas greeting. After mounting the head on a plaque she bought at a trophy store, she photographed it and had it printed as a postcard.

Annie, Wake up!
It's Christmas!
A RUSTLER YIP-EEE!
Creepy Crawlers
a blast from my X-mas past, a golden nugget 'cause I dug it, a hip, mother happenin' circa '67!
MITCH O'CONNELL, 6125 N. Newgard apt. 3N, Chicago, Il. 60626, ph. 312-743-3648

Figure 6 Working in pen and ink, Chicago illustrator Mitch O'Connell drew a scene from memories of Christmas as a child and had his artwork printed 11 x 11- inches in the form of a poster, which he then folded to fit in an envelope.

sent out by The Ink Tank, the New York animation/illustration studio headed by R.O. Blechman. "I started with the notion of something getting smaller and smaller–like the Russian dolls–and I thought it would be good to feature some of the artists we work with," explains Blechman. "Having a balloon at the end suggested the final copy." (See Figure 4.)

HAND-PAINTED PUN Mark Golden, who heads Golden Artist Colors, makers of acrylic artist's paints in New Berlin, New York, confesses that he is responsible for the "corn" in the company's card: "Merry Crimson and a Happy Hue Year." While such wordplay seems in keeping with the firm's business, so, too, is the simple, handpainted Christmas tree on the front of the card, painted with colors the firm produces. (Refer to Figure 4.) "All the office staff traded off doing 2,000 cards," relates Golden. "We started off with one format and people got bored, so we began mixing them up." Because Golden believes in the personal touch, his firm sends cards for all different occasions. "For instance, we often send a poem with a price increase."

WEIRD RUDOLPH Toronto-based Anita Kunz sends Christmas cards "because it's one of the few times of the year that I do something entirely for myself, and it's a great way to keep in touch with people." While Kunz usually works in watercolors, she wanted to try 3-D and use some tree branches she found in her yard. A postcard of "a weird Rudolph" was the result. (See Figure 5.)

"Making a postcard was the easiest way I could think to produce it in mass quantities," notes Kunz, who had it done at a "fairly reasonable printing place where they print a whole bunch of things together." On the other side of the card, she affixed a stamp with her name, address and phone number, as well as a "Seasons Greetings" stamp she bought at the Metropolitan Museum of Art in New York City. One unexpected reaction to her goofy postcard was a call from the editor of *Esquire* to illustrate the editor's page for eight months. "I did a whole series of illustrations that didn't have to do with anything he was writing about," notes Kunz. "He wanted an interesting juxtaposition. That was a really great departure from what I was used to doing."

NOSTALGIA

Often closely linked to humor is the nostalgia the holidays inspire. Mitch O'Connell, a Chicago illustrator titled a recent card "A Blast from My X-mas Past." It includes highly personal nostalgia from his 1967 Christmas. "I drew all the toys I either had or coveted as a kid," admits O'Connell with a laugh. He based the likenesses of his family on pictures he had them send him. (See Figure 6.) Because O'Connell chose to print the illustration in black and white, it only cost him $50 to create 300 posters for the clients and friends on his list.

Chris Spollen, an illustrator in Staten Island, N.Y., centered his card around an image of an ice racer he photocopied from a 1938 *Popular Mechanics*. (See Figure 7.) "The basic premise of a homemade Christmas was sort of tongue in cheek, what with the economy starting to dry up," notes Spollen. He was able to keep his costs down by printing the card in two colors on an off-white stock. "I used to try to get work from Christmas cards," admits Spollen, "but when you get older, it becomes a Christmas card again, which is sort of nice. I make an effort to get a card out every year to the mailing list I've been nurturing. I think you should always do one. You owe it to yourself to do one."

THE IMPORTANCE OF PAPER

One of the prime ingredients in a card's success is its paper. When the Milwaukee firm that printed designer Mary Gordon-Feldman's stationery and business cards urged her to use up the stock and the ink it had leftover, she decided to turn the stock into holiday cards. (See Figure 8.) Working with the fairly stiff, textured Strathmore Esprit Mist, Gordon-Feldman notes that the teal and maroon combination used on the identity and card is her favorite. "It is kind of Christmasy, but a little off in a different direction."

Paper certainly makes the die-cut card by O&J Design in New York such a knockout. Partners Andrzej Olejniczak and Andrew Jablonski selected a special paper called Mirri, made in England and distributed by Paper Sources International (PSI) in the U.S., to make a miniature, self-enclosed, 3-D holiday environment.

Explains Jablonski, "We used the mirrored paper to make the viewer a part of the environment, so when you open the card there are three things in it: There is you the viewer, there are parts of 'O' and 'J' from our logo, and there is Christmas, all inside one small piece of paper." The outside of the card is left blank because the designers did not want to spoil the surprise. (See Figure 9.)

Chicago-based graphic designer Mark Oldach wanted his first holiday card—his firm is just two years old—to be really special. So while he solicited help from copywriter Linda Chryle, he looked for an unusual paper with texture. (See Figure 10.) "I knew I wanted a card that had a Disneyesque quality that conveyed the charm and the childhood of Christmas," says Oldach. "I brainstormed with Linda, and we got the idea of building the copy off my identity—the circle with the word 'Mark' in the middle. So we came up with the words that would fit in the circle, and the copy that went opposite it evolved out of that."

ILLUSTRATION SPINOFFS

Rather than come up with something new, some illustrators and designers opted to recycle a particularly appropriate project. So in 1988, when the New York Stock Exchange rejected a sketch of a Christmas tree being installed outside its offices, Brooklyn illustrator William Low decided to work up the idea on his own. "I still liked the idea very much," he says. After completing the painting, Low had postcards printed by Serbin Communications.

Figure 7 Inspired by a schematic drawing he found in a 1938 *Popular Mechanics* magazine, New York-based illustrator Chris Spollen used "a combination of collage, xeroxgraphy and ink" to create his nostalgic card which incorporates his "studio muse."

Figure 8 Graphic designer Mary Gordon-Feldman was prompted to do this card when the printer of her stationery and business cards told her, "You've got so much ink and paper left, you really should do something else with it."

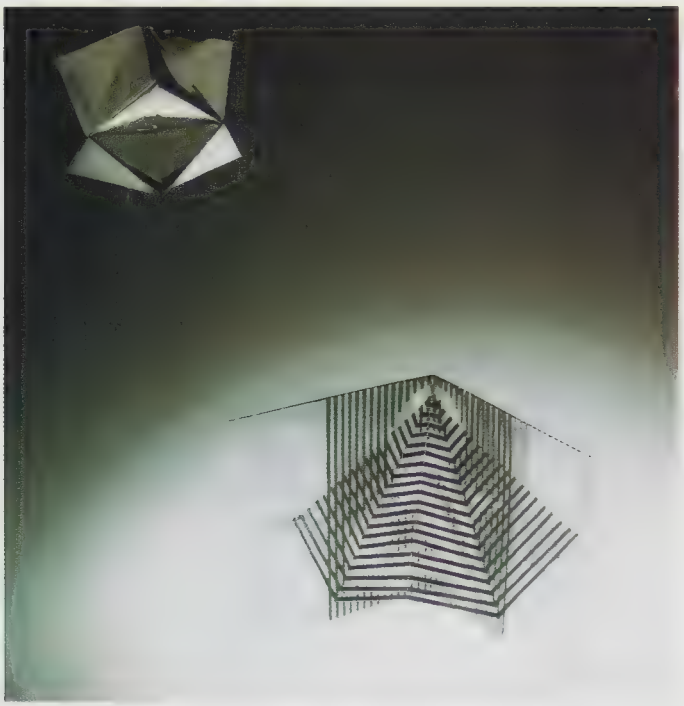


Figure 9 "We took a flat sheet of paper, which is two-dimensional, and created a 3-D world that is self-enclosed," notes Andrew Jablonski of the graphic design firm O&J Designs in New York City. After the special mirrored paper was silk-screened in two colors, it was die-cut to form a Christmas tree.

(See Figure 11.) "They have this service where you can get two images on a 5 x 7-inch card for approximately $500, so my associate and I went in on the cards together," explains Low. "We wound up with 1,000 cards and really kept the cost down."

LIMITED EDITION PRINT Howard Goldstein, a graphic designer in Van Nuys, Calif., did a limited run of his computer-generated illustration. (See Figure 12.) "I decided to sign and number the series of 75," remarks Goldstein. "Immediately after that I received notification that the government had passed a law that any artwork created in limited quantities of less than 200 that is signed and numbered is categorized as fine art."

Wanting to try out a drawing style on the computer that he had done for several years with markers and colored pencils, Goldstein created his image using Studio/8, a bitmapped Mac II paint program. After drawing a heavy, broad outline, Goldstein filled it in with various gradations of color. Pleased with his experimentation in another medium, Goldstein notes, "Anyone who received one of these received a work of fine art."

CHANGING THE MESSAGE Coleman Souter, a graphic design firm in San Francisco, was compelled to adapt the poster they created for the San Francisco Ballet's 1990 Nutcracker Season. "The opportunity was there, the artwork was available, so all we had to do was change the message," observes Greg Daly.

In the realm of commercial illustration, both Michael Going and Kinuko Y. Craft were approached by card companies for illustrations. Avanti ended up printing an edition of 14 images called "The Michael Going Collection" in 1987. Relates Going, who works primarily with Polaroid manipulation techniques, "I had been working on a personal portfolio of Melrose Avenue in Los Angeles for two years. The cards were originally conceived in that series." (See Figure 13.)

Figure 10 Mark Oldach, a graphic designer in Chicago, worked with a copywriter to develop the first Christmas card he sent out from his new business. The charm of the card depends in large part on the nubbly Japanese paper called Facade (carried by Wyndstone), which adds texture.

Craft was first approached by Norfolk, Conn.-based Popshots three or four years ago; she has since created five 3-D cards for the company. After Craft receives directions from Popshots about how the mechanical part of the card functions, she does her artwork within those limits in oil and watercolor.

Drawing inspiration for her 1990 Christmas angel from medieval manuscripts, Craft notes, "What I like is the ornamental quality of that era. I also like to use the combinations of reds and blues they used then; they have a very ethereal quality."

DON'T EXPECT A RETURN

Though it is possible to successfully combine holiday cheer with self-promotion, only two of the 23 interviewed here said they had gotten a job from their efforts. So don't necessarily expect a return on your investment. That may help free up your imagination to let the true spirit of the holidays inspire your work.

"You can never start working on a holiday card early enough," sums up Mark Oldach, who this year began designing his card in July. So it's time to pull out your drawing pad, put on your thinking cap and find a memorable way to celebrate the spirit of the season. With a little luck, it might also be good for business.■

S.D. Groenevelt is an East Coast-based freelance writer.

Figure 12 Designer Howard Goldstein had 75 prints made from a slide of an image he created on a Macintosh with Studio/8. Using rubber cement, he then tipped each of the prints into the embossed image area on blank colored stock he purchased from a local paper company.

Figure 11 Postcards are a most economical solution, as William Low found when he had his illustration of a Wall Street Christmas scene printed in tandem with that of an associate at a cost of approximately $500. Low executed his original painting in acrylics.

Figure 13 Los Angeles illustrator Michael Going agreed to let the card company Avanti produce 14 of his original photographs of Melrose Avenue in a series of cards. Going, who then used the cards himself creates his images by altering the emulsion on Polaroid film.

Frutiger: A Sans Serif With Panache

Crafted competely by hand, Frutiger is an intriguing sans serif option, when used with care.

By Allan Haley

It's relatively common practice for typefaces to be named after their designers. Hermann Zapf created three type families bearing his name, and there are 24 typefaces with Fred Goudy's name attached to them. The convention of naming a typeface for its designer is logical, good for business—and it nourishes the designer's ego.

But there are a few designers who are perfectly satisfied, who even prefer to have their contributions to the graphic designer's tool box be anonymous. Matthew Carter is one; so is Adrian Frutiger, who had to be cajoled into attaching his name to one of his typefaces.

ATTRIBUTES

The Frutiger typeface is classified as a 19th century grotesque. This means that it shares design traits with faces like Helvetica®, Univers® and ITC Franklin Gothic®. Yet while it may have similarities to these designs, even someone who is using type with a learner's permit can see that Frutiger is a very different animal from its more popular cousins. It simply has more verve and panache than most 19th century grotesques.

Two things account for Frutiger's lively, almost robust quality. First is Adrian Frutiger's work style. He prefers to draw each character by hand—with no mechanical or electronic aids. While the Frutiger family of type was produced with the aid of software, this was done only after the master designs were rendered by Frutiger in a traditional manner. The second reason for this particular typeface's dynamism can be found in its design heritage: It is based on a signage alphabet that was created for the Charles de Gaulle Airport outside of Paris. Part of the design brief for this alphabet was that it not look as clinical as other sans serifs, and that it echo the sensuous curves of the terminal's architecture.

A DIFFERENT TWIST TO CURVED STROKES Another way in which this face is distinguished from the more familiar 19th century grotesques is in the terminals of its curved strokes. In Helvetica and Univers, curved strokes are full and terminate parallel to the baseline. In Frutiger, however, these curves stop at almost right angles to the baseline. While different from the norm, this trait should not be considered a design flaw. It certainly is not distracting, and some could even argue that it aids the eye's left to right journey across the page.

The designer also drew the x-height large and kept counters open in the interest of legibility. For the same reason, ascenders and descenders were kept relatively long for a sans serif type. Normally, sans serifs, especially sans serifs with a big x-height have smallish ascenders and descenders. But Frutiger believes that the parts of the characters that protrude beyond the baseline and x-height help readers to distinguish particular words.

When he was converting his signage alphabet into a type design, Frutiger drew the capitals and numbers shorter than the ascenders to ensure an even flow for text copy set in the face. This subtle design trait, unlike old style serif designs that share the characteristic, is barely perceptible until it is pointed out.

Adrian Frutiger is a master at incorporating design subtleties to his faces to improve readability. For example, in many of his types, the "C" is just slightly shorter than the "O" because he believes that the open space created by its "unfinished" counter would make it look a little larger than the "O" without this adjustment. Unfortunately, few, if any, of Frutiger's refinements can be reproduced with today's modest resolution output devices.

SPECIFICS A number of individual characters also help to separate Frutiger from the rest of the sans serif pack. The lowercase "t" has a curved base and sports a tall ascending stroke with an angled terminal. The "f" has an unusually long crossbar, and the diagonals of both the capital and lowercase "k" join at the exact point where they meet the vertical stroke.

Although not as large as the catholic-ranged families of Helvetica or Univers, the Frutiger family is large by most standards. Traditional graphic arts fonts from sources such as Linotype provide five weights of roman and italic designs in standard proportions, and an additional five weights of condensed designs without italics. Most fonts for desktop publishing are limited to the standard (non-condensed) proportions. Technically, condensed designs could be produced through the electronic modification capabilities of desktop equipment, but the end results would be poor substitutes for Frutiger's drawn designs.

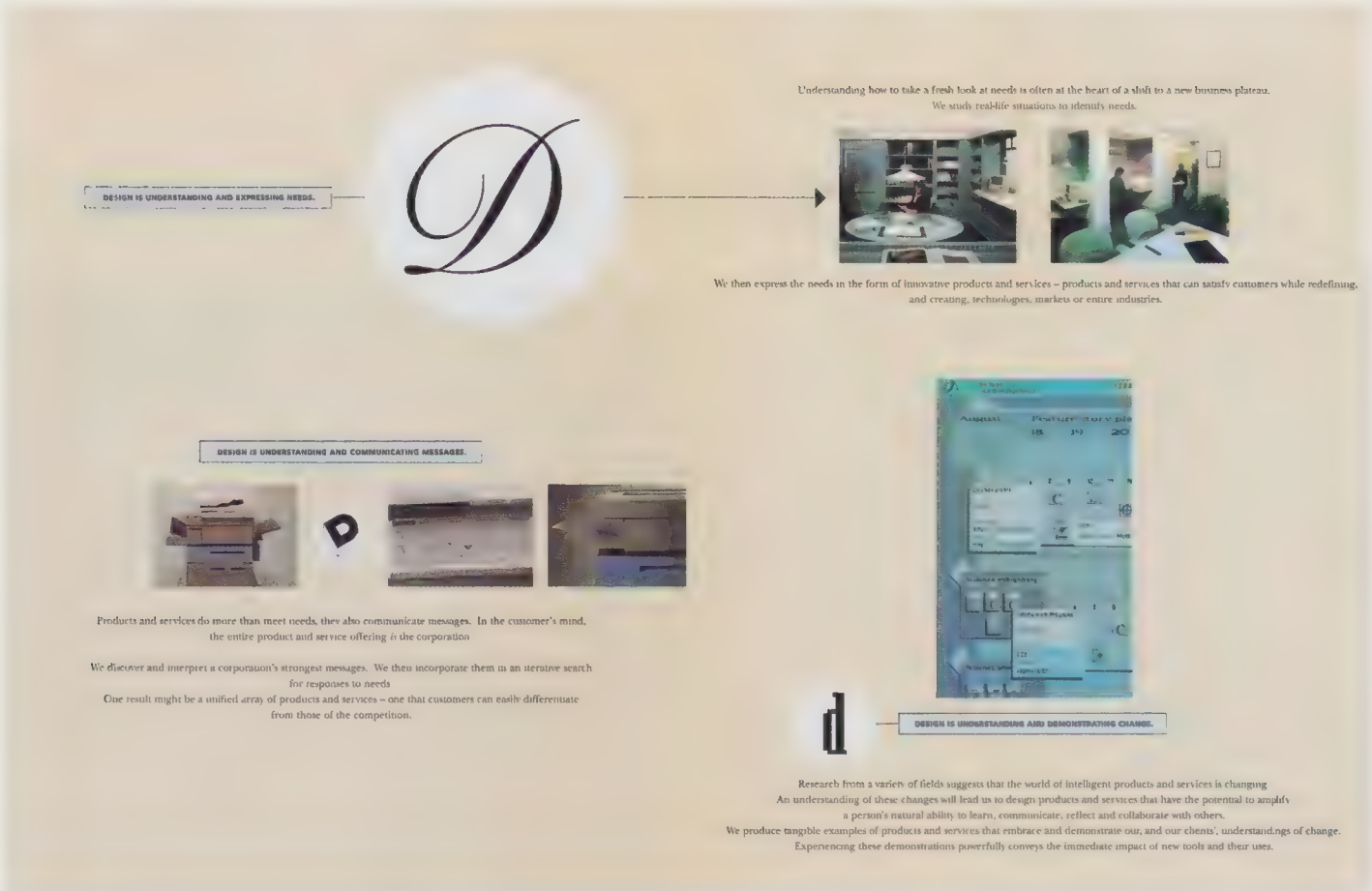
BACKGROUND

In the early 1970s the chief architect for the Charles de Gaulle Airport sought out Adrian Frutiger to create an alphabet and signage system for the facility. A sans serif form was chosen by the architect as the starting point because of its sober and practical character. But Frutiger felt existing sans serif designs (including his own Univers) had a dated appearance, and that a new alphabet should be drawn for the airport.

The design that evolved took into account the clinical legibility needs of modern, multilingual signage, as well as the emo-

Straightforward Communication This piece, designed to announce and describe a new communication process recently implemented at Steelcase Corporate Design Center, uses Frutiger to convey the "effective, creative and economic" manner in which the new process will work. (Design: Kwok C. Peter Chan; Writer: Wendie Wuff; Typographer: Shirley Rogers.)

The entire CDC experience is one of discovery and negotiation.


DESIGN IS UNDERSTANDING AND EXPRESSING NEEDS.
Understanding how to take a fresh look at needs is often at the heart of a shift to a new business plateau.
We study real-life situations to identify needs.
We then express the needs in the form of innovative products and services – products and services that can satisfy customers while redefining, and creating, technologies, markets or entire industries.
DESIGN IS UNDERSTANDING AND COMMUNICATING MESSAGES.
Products and services do more than meet needs, they also communicate messages. In the customer's mind, the entire product and service offering is the corporation
We discover and interpret a corporation's strongest messages. We then incorporate them in an iterative search for responses to needs
One result might be a unified array of products and services – one that customers can easily differentiate from those of the competition.
DESIGN IS UNDERSTANDING AND DEMONSTRATING CHANGE.
Research from a variety of fields suggests that the world of intelligent products and services is changing.
An understanding of these changes will lead us to design products and services that have the potential to amplify a person's natural ability to learn, communicate, reflect and collaborate with others.
We produce tangible examples of products and services that embrace and demonstrate our, and our clients', understandings of change.
Experiencing these demonstrations powerfully conveys the immediate impact of new tools and their uses.

tional desire to create a robust design which complemented the architecture of the terminal buildings. The resulting alphabet was code-named Roissy, after the village near where the airport was built.

FROM SIGN DESIGN TO TYPE DESIGN For many years Adrian Frutiger has maintained a consulting relationship with the Linotype company. When he began working on the Roissy alphabet, he shared his thoughts on the design program with the equipment and font manufacturer. Mike Parker, who was then Director of Typographic Development at Linotype, readily saw the typographic benefits of the signage alphabet and persuaded Frutiger to produce a proposal for a full type family. The proposal was completed shortly before an international type conference held in Basel, Switzerland, and because of Parker's keen interest in the design, was viewed in his hotel room at the conference. There was considerable enthusiasm for Frutiger's idea, and a design commission from Linotype was confirmed on the spot.

Linotype wanted to change the face's name from "Roissy" to "Frutiger," but the designer thought it presumptuous. Parker, however, was persuasive and eventually succeeded in convincing a very modest designer into being a little less so.

The first weights of Frutiger were released in 1976, and like Mazda's new sports car or pull-top cans on cat food, proved to be the new product the market needed. Few faces before or since have had such widespread and virtually instantaneous success.

CONSIDERATIONS FOR USE

Think of Frutiger as a slightly more flavorful substitute for Helvetica. It can be used just about anywhere the "default sans" is applicable, but it brings a bit more spice and character to the finished product. It is a highly legible, inviting text face, and a powerful communicator in display sizes.

However, because Frutiger is a sans serif design and not some predictable serif face, a few typographic details do need attention in order to attain the best results.

FROM TIGHT TO TOO TIGHT Frutiger has an even typographic color and produces a natural rhythm of light and dark on a page. "Out of the box," the way Frutiger designed it, the typeface spaces a little on the snug side (good news for those who like tight letterspacing). In display sizes, it can even be a little tighter. But in text composition, any typesetter or designer modification to decrease tracking or character spacing generally doesn't produce very good results. It takes very little reduction in white space to change Frutiger's even color into a dis-

A Good Mixer Chicago designer David Williams selected Frutiger for this Exploratory Design Lab (EDL) brochure because it complemented his second typeface, Baskerville. "It set nicely even in all caps and was legible in the small point size," Williams says. (Design: David w.Williams/ Design with Fitch Richardson Smith Inc.)

Frutiger Roman
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(.,:;"”?!%@) 1234567890

Frutiger Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(.,:;"”?!%@) 1234567890

Frutiger Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(.,:;"”?!%@) 1234567890

Frutiger Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(.,:;"”?!%@) 1234567890

tracting patchwork of light and dark shapes.

Because it is a monotype sans (one of the most monotone of the 19th century grotesque variety) close, even word spacing and modest to medium line lengths will also help text readability. Close word spacing ensures that the reader's eye doesn't "fall between the cracks" in sentences, and shorter lines will help to overcome the slight difficulty of reading a typeface that lacks weight modulation.

WEIGHTS AND MEASURES Frutiger was designed primarily for text composition, with most of the family being on the light side. The lightest weight, Frutiger 45, works well in all but the smallest sizes and even maintains its integrity when output by modest resolution printers. The next step up in weight is the primary text weight for the family. This design is a little lighter than the medium weights of ITC Franklin Gothic or Helvetica and produces a page of soft, gray texture. There is a relatively subtle weight change between the 45 and 55. In fact, the four weights in the family all take comparatively small steps in weight progression—until you get the boldest, which takes a double step up in weight and is strictly for display work. To further drive home the point, Frutiger didn't provide this design with an italic companion.

IT AIN'T NO SOUVENIR, BUT. . . Frutiger is a good family to choose when you're faced with the design problem of a potentially boring or complicated graphic communication. Annual reports, directories, parts lists, and technical documentation usually benefit from the use of several type styles to add visual variety and provide a few graphic road signs. Using several typefaces from different type families can get tricky, but working with a single family like Frutiger, which is large, diverse and has a pleasant personality, enables some of the most challenging graphics to be handled with grace and, at least relative, ease.

Since Frutiger was originally designed for signage, it takes to large sizes like Soviet Boris Yeltsin does to publicity. The medium weights speak in clear tones and with somewhat understated authority. As heavier weights are chosen, headlines take on a distinctly assertive personality. Headlines set in Frutiger also look different from those set in most other sans of this style. It's a subtle change that most readers may not notice, but the character and personality of Frutiger will surely be felt.

Frutiger is also one of the more gregarious type styles. It doesn't mix well with other sans serif faces, but Frutiger will get along with just about any other kind of type. But, if you want to live on the typographic wild side, you could try combining Frutiger with a very different kind of sans—say Frutiger Ultra Black with Futura Light. For the more prudent, try using Frutiger with an old style serif design.

Bembo, Kennerley, or ITC Galliard® will contrast nicely with the even weight and modern flavor of Frutiger. The elegance and grace of transitionals like Caledonia or ITC Slimbach® would be emphasized when set next to Frutiger. The conservatism of faces like Times Roman or Century Schoolbook counterplay perfectly with the personality and charm of Frutiger.

Aside from the "oil and water" effect of mixing Frutiger with another sans, the only other thing to be concerned with when combining this face with other designs is that it does have a personality to deal with. While it isn't as overbearing as that found in faces like Antique Olive or a design from Emigre®, Frutiger's personality still must be taken into account. A good rule to follow is that Frutiger should either be clearly the dominant graphic statement, as it would be if combined with Century Schoolbook, or it should serve to complement a stronger typographic personality such as Rockwell or ITC Zapf International®.

Perhaps the easiest thing about working with the Frutiger typeface is that you won't have difficulty ordering it. There is only one face with this name. You don't have to worry about ordering Frutiger and getting Frutiger Oldstyle, Frutiger Text or maybe Frutiger Modern. ■

A regular contributor to Step-By-Step Graphics, *Allan Haley is the author of the Step-By-Step Publishing book, "ABCs of Type," and is contributing editor to* U&lc, *the International Journal of Typography, published by International Typeface Corporation, for which he serves as executive vice president.*

Type samples provided by Linotype, Inc.

Bartering Your Services: A Smart Trade?

Is it ever better to get paid in goods rather than in cash? Here's how to decide for yourself.

By Cameron Foote

Here's a situation similar to one you may face someday: A potential client, a local computer retailer, calls and asks what your "ballpark fee" would be to give her store, stationery and advertising a "look," a distinctive market identity. You talk a bit about how much work will be involved, then provide an idea of costs.

The client is very interested, but being a retailer and given the tight economic climate, she suggests a deal. Would you be interested in bartering your services for an upgrade to your Mac? Or how about a package of software, plus a little money on the side?

Would you? Should you? And if so, what are the tax and other considerations?

Bartering—trading your goods or services for someone else's goods or services—is as old as civilization. In fact, money actually came about as a substitute for barter when economies became too complex for simple exchanges of goods. Although barter is seldom used today in business, it is still legitimate and can still be a logical way for both parties to be compensated.

Barter often seems particularly appropriate for freelance graphic designers and illustrators. Because the value of our "product," creative services, is mostly based on our time, payment can be negotiated more easily than for manufactured products where inventory and purchasing costs must usually be recovered. As self-employed individuals, it is also easy for us to make on-the-spot barter decisions. And as small, cash-poor businesses, we often need the very products for which others are willing to trade.

Perhaps because of this appeal, many creatives jump at barter offers rather than giving them the careful evaluation they deserve. In the process, we undervalue our services while overvaluing the product offered in exchange. ("It's only my time, and I will be trading it for a product with a nationally-advertised price.") In order to avoid these mistakes, to make any barter arrangement work, there are a few things that should be taken into consideration.

CAN YOU AFFORD IT?

Rule 1: Don't do it unless you can afford it. Barter arrangements must always be considered as additional, non-critical compensation. As a self-employed individual, you simply can't afford to accept any barter arrangement until your minimum required income—what it takes to run your business and meet your personal financial needs—is assured. In other words, don't even think of a barter deal until you're ready to put money in the bank for a rainy day.

The biggest problem most self-employed creatives have is cash flow. You can't pay your rent with bartered goods, and they don't put food on the table. If your business needs cash, a barter arrangement is something akin to buying merchandise on time: You may get immediate satisfaction, but end up paying much more in the long run. Too many graphic designers and illustrators learn this lesson too late.

Along these same lines, don't be conned into exchanging your services for client stock, or some future "piece of the action," no matter how promising, until you are well

Illustration by Linda Schar

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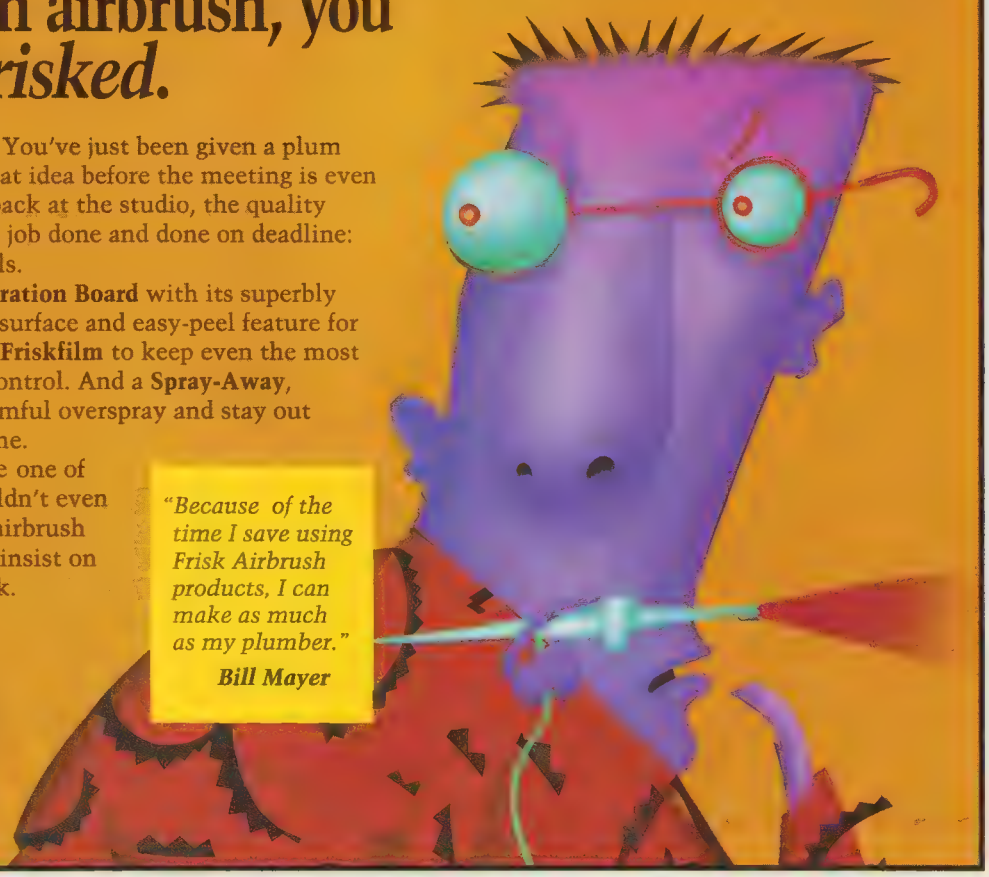

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enough off to afford investment risks.

CAN YOU USE IT?

Rule 2: Only barter for what you can use. No matter how much of a "deal" a barter arrangement may seem, it isn't unless you actually need the goods offered. Barter opportunities are like seeing items on drastic markdown in a retail store. They can be fantastic bargains, but only if you need them.

As an example, not long ago a friend of mine was offered an all-expense-paid vacation for his family off-season at a Bahamian resort. In exchange, he did a complete resort identity package that included logo, stationery, brochure and signage. For him—badly in need of a family vacation and without the resources to finance one otherwise—it was a tremendous bargain. His wife and kids are still talking about it.

But if the same opportunity was offered to me—I don't have a young family and I travel extensively—I'd turn it down. Right now, I need cash flow and time at home.

WHAT IS THE ACTUAL VALUE?

Rule 3: Consider true value. A barter arrangement should always be an exchange of equal worth. The only way to assure this is to estimate the true, full price of your services—your hourly rate times the number of hours the assignment will take. Then you should ask the client to match that dollar figure with items of equal value. Or, in some cases, the client may start with the product to be bartered (his "budget") and ask you to match their value with your services.

The point is, just as the client will usually barter based upon the full market price of the products (not his cost), so, too, should you. Too often designers and illustrators are guiled into discounting the value of their time, then bartering from that lower base.

In addition, it is probably wise to barter only for the time portion of any assignment. Any out-of-pocket costs or expenses should be paid for in cash.

TALENT FOR SPACE

The opportunity to barter your talent for someone else's products or services is not the only kind of barter. One of the more common situations designers and illustrators encounter, especially these days, is the chance to trade time for excess space within a small design studio or advertising agency.

For us, such an arrangement can be a good way to obtain first-class studio space without rent. Among other things, it may provide equipment and facilities we couldn't otherwise afford, a more impressive address for clients, the social benefits of working alongside peers, and perhaps a crack at the agency's overflow.

For the design studio or ad agency, it also has benefits. It fills otherwise empty space, it makes the company look larger and more impressive to visiting clients, and the tenant will be a handy, "in-house" source of freelance talent.

Let's say a small advertising agency contacts you with this offer: They'll trade an office cubicle—complete with furniture, receptionist services, use of conference room and use of a fax and copy machine—in return for so many hours of your time each week. They've asked you to tell them what you think is fair. How do you figure what is?

First, find out how much space you will get in square feet (for example, 200). Next

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call to see how much similarly-equipped space rents for in "executive suite" buildings. (Executive or office suites are rental offices in buildings with receptionists and other facilities.) You can find listings under "Office and Desk Space Rental Services" in the Yellow Pages.

Now take the average monthly rental dollar figure for executive suites in your area and divide it by the hourly rate you've been charging clients. This is roughly how many hours you should provide. (Example: $700 per month value ÷ $70 per hour = 10 monthly hours.)

From this figure, you should now be prepared to negotiate based upon how much you want the space, how busy you are, and how comfortable you feel about working with them. Don't give away very much; remember, barter only works when it is beneficial to both parties.

Once you come to an agreement, it should be put in writing to make sure everyone understands who gets what. To protect yourself, it is also wise to make it cancellable within 15 days of written notification by either party. And don't forget to let your accountant know what you are planning. He or she may have some advice that will keep you out of trouble with the tax people.

WORK FOR WORK

Another common situation that is ideal for barter is when you're cash poor but need work done. For example, you require some carpentry in your studio and know a carpenter who could benefit from someone to design a letterhead and a few ads. Or perhaps you might want to suggest swapping an oil portrait in exchange for some electrical work.

And then there are the friends who call with assignments. For example, a landscape architect friend calls needing a brochure to describe her services. She is willing to pay, but you know that charging anywhere close to your normal rates probably will insult her. So you make a deal: No money will change hands. You'll design and typeset the brochure free on your computer in exchange for some landscaping advice and a few shrubs for your home.

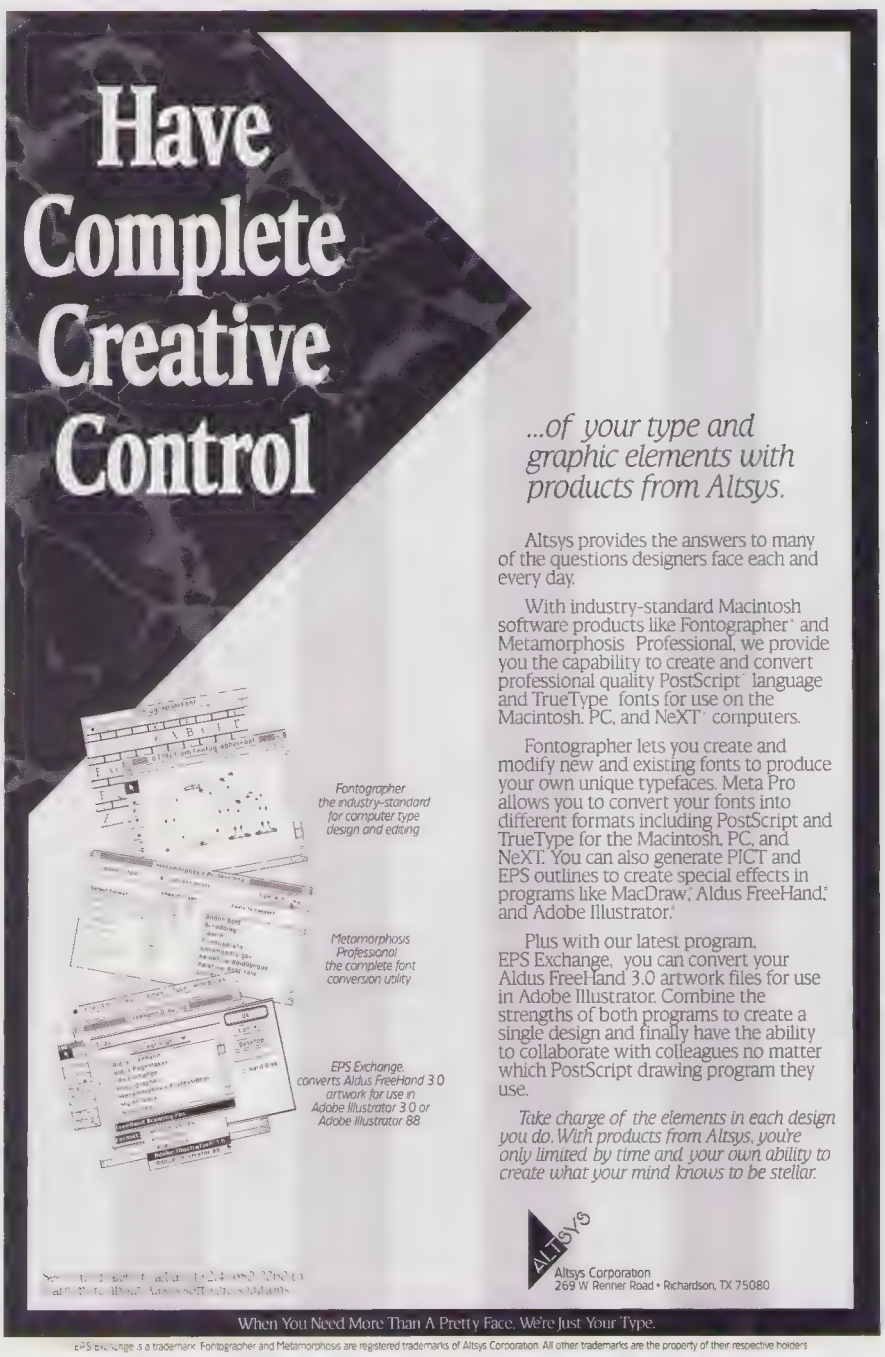
Such work-for-work arrangements are limited only by your imagination. Just remember, both parties have to benefit equally.

THE TAX IMPLICATIONS

Technically speaking, the IRS (and state authorities) consider all barter as taxable activity. The fair market value of the goods or services received should be declared as income by both parties. In reality, however, freelances and others almost always forget to keep track of and declare such arrangements, and the IRS admits that bartering is almost impossible to detect unless done often or in very large volume. So what is the bottom line? You decide.

If you approach barter rationally, such cash-less, potentially tax-less arrangements can be a very good deal for both parties. Just don't jump too quickly. ■

Boston-based Cam Foote is editor of Creative Business, *"The How-to-Succeed Newsletter for the Freelance and Small Studio," and gives the popular nationwide workshops, "How To Make It As A Freelance," "How To Sell Creative Services," and "How To Price Creative Services."*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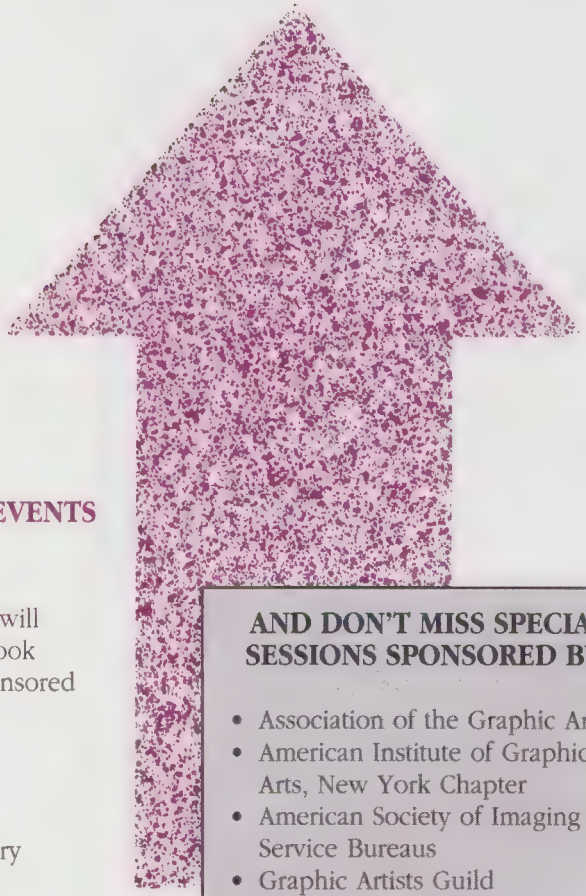

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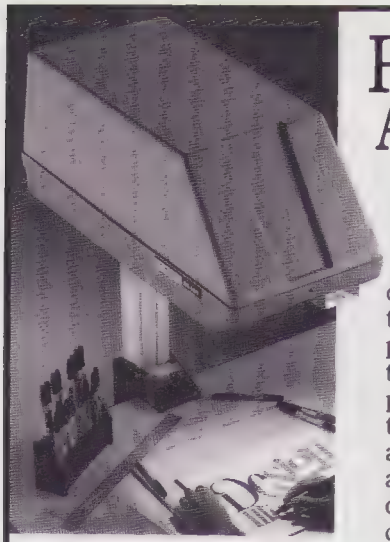

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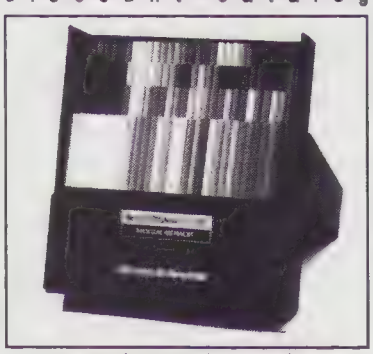

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Saul Tepper: A Flair for Drama

See how this multi-talented illustrator used research, composition and a gestural painting style to create highly evocative images that instantly tell a story.

By Frederic B. Taraba

Saul Tepper was a bold painter of drama, emotion and mood. His well-crafted and handsomely painted illustrations evoked a personal response in the readers of the major magazines of the 1920s and 1930s. Like a moviemaker, Tepper infused into his best pictures a narrative that visually set the scene, told the story and revealed character—all in one frame. His technical mastery—well-integrated composition, attention to contrast, and loose, brushy painting style—distinguishes his work from many other illustrators of that era.

Between the first and second World Wars, during the heyday of the slick magazines, Tepper's story illustrations appeared in *Collier's*, *The Saturday Evening Post*, *Ladies Home Journal*, *Woman's Home Companion*, *American Magazine*, *Cosmopolitan*, *Good Housekeeping*, and other prominent periodicals. A listing of advertising clients who commissioned his images is equally impressive. Among many others, he painted nationally-published images for General Electric, Chesterfield Cigarettes, Mobil Oil, Texaco, Packard, Coca-Cola and Magnavox.

RESEARCH

The foundation for Tepper's illustration assignments was a thorough, painstaking attention to detail that only thorough research provides. In fact, his diligence in this area is possibly Tepper's main contribution to illustration history. He stressed the importance of getting information firsthand. "Whatever drawing you get, whatever picture you get to do, go directly to the source for your information, whenever it is possible. I don't mean go to China for a Chinese picture, but go to the Chinese government," he told students during a lecture at Pratt Institute in 1947.

The veracity of information Tepper gathered provided a first step in creating subject matter with which the reader might not be familiar. Artists then need to make that research their own in order to make believable pictures. Ardis Hughes, who apprenticed to the illustrator, recalls: "Tepper taught me to psych myself into the creation of an image as a three-step process: Paint what

From Thumbnail to Finish
After drawing a thumbnail, Tepper drew detailed sketches of the figures in his paintings to better understand the gestures and poses. In this thumbnail (left) and pencil drawing (above) of the bookstore proprietor for *The Saturday Evening Post*, 1929, we see what careful attention he paid to composition and line. Compared with the published illustration (opposite), very little has changed. (Sketches courtesy of Shirley Masuo. Painting from the collection of Mr. and Mrs. Thomas Corry.)

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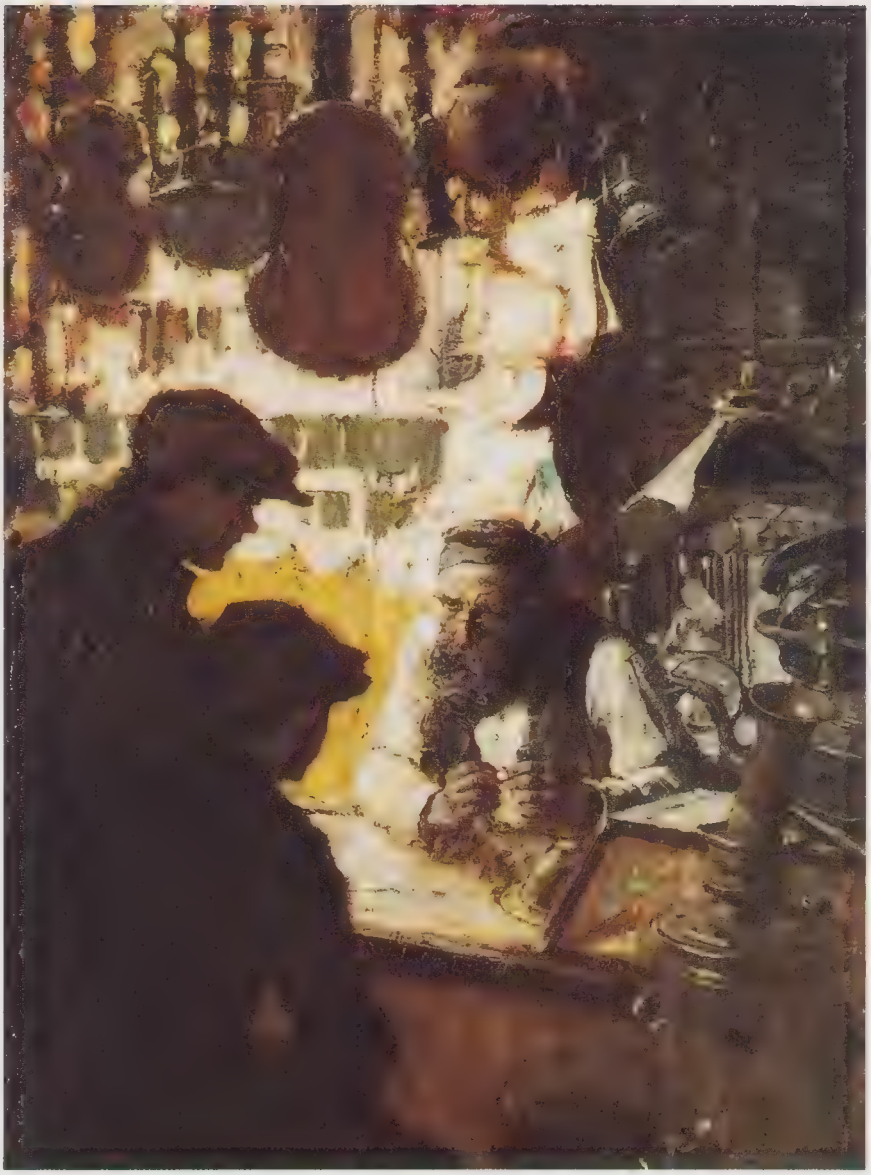
Research The process of researching a picture was as important to Tepper as the final painting. In this on-site sketch for "Star Magic" by Channing Pollock (*American Magazine*, September 1930), the marginal notes even include the stage doorman's name, in case another drawing should be required (upper left). In the painting (below), Tepper expands the right side of the room to accommodate the figures, removes the radiator, simplifies the staircase, then effectively uses shadow and varying brushstrokes to convey the story's mood. Note how sensitively the woman's face—the focal point of the picture—is depicted when compared to her surroundings and to the man in the trench coat (detail at upper right). (Sketch courtesy of Shirley Masuo. Painting from the Collection of Society of Illustrators Museum of American Illustration; donated by the artist.)



Translating a Thumbnail When comparing the thumbnail (above) and final painting (right) of "Boys Visiting a Pawnshop," which illustrated a story by Charles Francis Coe in *The Saturday Evening Post*, July 21, 1928, again we see how there is little change from his initial idea to the published illustration. All the major compositional elements in the thumbnail find their way into the final rendering. In the oil-on-panel illustration, the paint is applied more thickly than in many of Tepper's illustrations. The heaviness of the paint adds to the foreboding drama of the picture. (Sketch courtesy of Shirley Masuo. Painting from the Collection of Society of Illustrators Museum of American Illustration, on loan from Joan Anton.)

you see. Paint what you know. Paint what you want to see. If you're confident enough in this process, they'll believe you even if you're wrong."

Clearly, research was an enjoyable part of illustrating for Tepper. One chapter of the book, "Illustrating for *The Saturday Evening Post*," details his search for the right model for an illustration reproduced in the February 21, 1948, issue: "'So' Tepper said without the least sadness, 'I was forced to spend several evenings in New York City nightspots searching out a model for myself. I made the rounds of clubs popular with the Latins, and one night I saw the right girl . . .'"

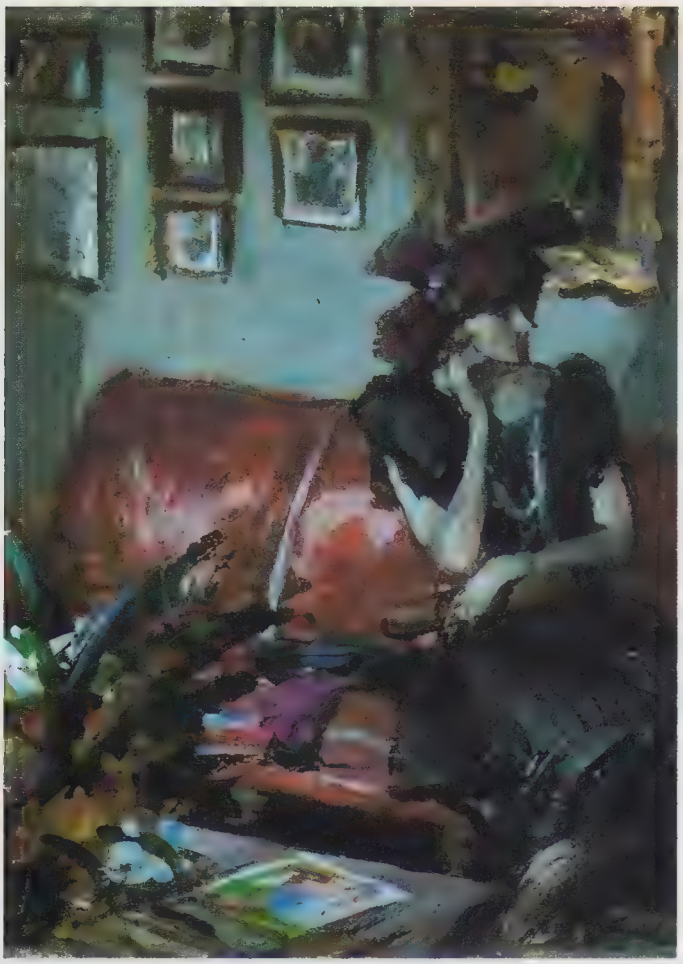
Tepper's approach to research certainly paid dividends, for example, in a series of logging illustrations done for *The Saturday Evening Post*. When he got the first of what was to be several of these assignments, Tepper admitted that he knew nothing of logging, but he dove wholeheartedly into the research, interviewing the story's author at length to get the proper feeling. Tepper soon became known as an illustration expert on logging and lumberjacks.

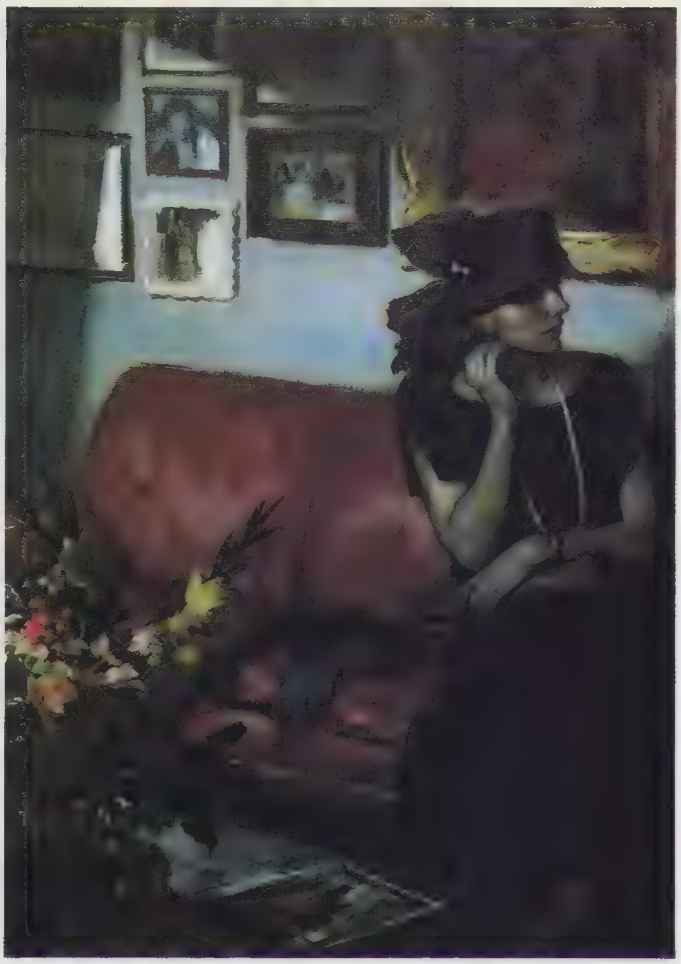
SKETCHES

While reading the manuscript, ideas began to take shape in Tepper's imagination. During this process he would do pencil thumbnail sketches to work out aspects of the composition. Tepper roughed in the figures and other elements, then indicated an arrangement of darks and lights.

It was Tepper's belief that a sure sense of composition was invaluable in achieving proper emotional ties between subjects. Experimenting with composition also allowed him to manipulate the action in a picture. During these compositional experiments he paid great attention to how the viewer's eye would travel through his pictures.

Tepper's compositional power did not escape the attention of his fellow illustrators. Andrew Loomis, another major influence





Color Sketch In his small color sketches, Tepper established both the palette he would use and the mood he wanted to create, as in this sketch (left) and advertising illustration (right) for Magnavox, featuring Grace Moore. To suggest the elegant feelings of her surroundings, he renders the image with less bravado strokes than other paintings of the same period. Tepper was a natural choice for this campaign which merged his love of music with his ability to create sensitive portraits. The fact that there are no Magnavox products in sight underlines the soft-sell advertising technique popular in the 1940s. (Sketch courtesy of Shirley Masuo. Painting courtesy of Illustration House, Inc.)

in the field, wrote to Tepper in 1948: "Don't let anybody kid you, you have the soundest approach to picture-making that there is. A few simple values, arranged in pattern or design . . . You keep your color in the light where it belongs [with] a definite separation of light and shadow . . . DAMN GOOD STUFF."

PRECISE STUDIES Once he firmly established the composition, Tepper would do more precise pencil studies of the subjects, their poses and attitudes. In these he paid attention to the posture and facial expression of his subjects. While primarily linear studies, the artist often indicated tone on areas like the face.

During the majority of his most productive years, Tepper worked solely from live models. As he recalled in one of his lectures: "Back in those days, the artist looked down on anyone who used photographs because we had all been to art school and learned to draw from life." But by the end of the 1930s as modeling fees rose, he began to work from photographs. Yet even in pictures painted from photographic reference, we see solid training and a fertile imagination allowed him to see beyond the two-dimensionality that photos provide.

Tepper would then submit his sketch to the art director for approval. The preliminary work was so complete that art directors seldom called for major changes. In an article published in *The Packard Comorant*, Tepper remembered doing 52 preliminaries for a single Packard ad. The idea of taking assignments one step further than necessary was typical of Tepper's relationship with art directors. In the Pratt Institute lecture of 1947, he said: "Once you accept a job from anyone the price means nothing. I always aim to make the job the best I have ever done. Give the guy a little more than he pays for and he will always come back."

To Tepper, illustrating seemed to be a privilege. "The highest compliment one may pay an artist is the exchange of money for the artist's work," former apprentice Mason Combs quoted Tepper as saying. "People lie and steal and kill for money. So money for the artist's work is the best of compliments."

PAINTING

Tepper's primary medium was oil, which he handled like a master. He usually worked large, at least 24 x 36-inches, and larger for his

Composition In "Exodus from Theatre," published in *American* magazine, July 1933, Tepper displays his design talents in a very daring composition. The tension of the diagonal lines created by the seats is broken by the focal point—the strong light on the couple in the center. Secondary areas of interest are crowded into the corners of the picture, giving it scope and drama. Tepper's palette—variations of black, red and warm and cool whites—is both simple and effective. (Collection of Joseph Mendola.)

typical oils because he found it easier to paint people's heads. From approval of the final sketch to completed oil illustration generally took about a week.

Armed with information on the kind of mood he wanted to create, Tepper began with an undertone. When dry, he would transfer the sketch, first outlining major areas of the composition, then roughing in other elements to size. At this point, he posed the models for the final detail work, then went back into the sketchy areas and completed the painting. This often required making minor changes to reflect subtleties that only came to light when painting from the model.

Rather than using a linear approach, Tepper painted his pictures with fluid strokes of paint harmoniously arranged into a strong pattern of darks and lights. One of the striking aspects of his work is the rich blacks he was able to achieve and how he masterfully contrasted them with equally strong lights. The dark areas are painted thinly, while the light areas are often covered with layers of impasto.

GOUACHE Tepper also worked in gouache following the same procedures he used with his oils. Because the medium dried faster, he could meet shorter deadlines. It was also more practical to work back into an underpainting should changes be necessary.

Independent of medium and subject matter, the important ingredient was Tepper's concentration on the task at hand. He identified with each subject and because of his technical mastery was able to illustrate a story the way he envisioned it. This sensitivity is evident whether he used bold, painterly brushstrokes or a more delicate touch.

THE EARLY YEARS

Tepper was born to immigrant parents on New York's Lower East Side on Christmas Day, 1899. His formal art education began at the Landon Art School, where he studied cartooning briefly at age 17. While at Landon, he sold his first drawing to *Motion Picture* magazine. By 19 he had landed a job as a letterer for a fashion catalog studio and quickly became known as one of the top letterers in New York. While working during the day, Tepper attended Cooper Union five nights a week, studying under William Leftwich Dodge. On weekends, he enrolled in painting classes at the Art Students League, where he was taught by George Bridgeman.

By 1926, Tepper was studying at the grand Central Art School. It was there that the young Tepper came under the influence of the great teacher, Harvey Dunn, who taught his students to "paint a little less of the facts and a little more of the spirit." (For more information on Harvey Dunn and his influence, consult *Step-By-Step Graphics*, Vol. 5, No. 3.)

During Tepper's most prolific period, he employed apprentices to help in the research necessary for his paintings. Among the apprentices who went on to successful careers in illustration

Vignettes Tepper painted a number of vignettes throughout his career. This kind of picture forces the illustrator to have a selective vision, be inventive with the elements he chooses as well as how to compose them. In these oil-on-canvas vignettes, Tepper clearly knew exactly which details he could leave out and still have the image read effectively. In this picture of a fight in a bunkhouse, for *American* magazine, 1932, Tepper used only blue and a light red. (Courtesy of Illustration House, Inc.)

Gouache Tepper frequently used gouache when deadlines were too tight for a full oil painting. In this example for "Starlight Pass," written by Tom Gill, *American* magazine, May 1935, we see all the strengths of the oil paintings rendered in a different medium. Tepper was also attracted to gouache because corrections could be easily made. (Courtesy of Illustration House, Inc.)

Controlling the Picture Plane Tepper achieved his stature as one of the greats partly by virtue of his compositions—his ability to lead the viewer's eye through the picture plane. In "A Captured Knight," an oil en grisaille illustration for *Redbook*, 1934, each detail, from the highlights on the shields to the patch of clear sky above the captured knight's head, from the gnarled tree branch to the knight's prominent musculature, leads us into the emotional tension between the captor and the captive. (Collection of Society of Illustrators Museum of American Illustration, donated by the artist.)

were Al Dorne, Harry Beckhoff, Harvey Kidder, Mason Combs and Ardis Hughes. Combs remembers how Tepper seemed to touch the lives of everyone he came in contact with: "Years after I apprenticed for him, Saul told me of sitting in a cafe shortly before one of the lumberjack pictures' deadlines. In the cafe was a man of the proper features, sitting alone. Saul approached him, explained the situation and presented his card, telling the potential model to be at the studio at 10 the next morning. The man took the card without conversation. The next morning he appeared, posed and before leaving asked when the illustration would appear.

"A week after the issue hit the newsstands, the man reappeared at the studio. He told Saul that he had been sitting in the cafe, having decided to put the .38 he carried to his head and end it all. He had left his wife and family in his hometown upstate, lost his job and been on a binge when Saul arrived on the scene. Once the *Post* illustration came out, everyone in the man's hometown recognized him; his job was offered back, he was reunited with his family and became a town celebrity. Yes, Tepper touched many people's lives."

A NEW ERA

With the advent of World War II, the market for the type of illustrations that were Tepper's specialty quickly began to evaporate. Magazines focused on a less painterly approach and photography commanded a larger share of commissions. As much as he cherished his early years, he refused to stand still and fret over times past and turned to other pursuits: photography, music and teaching. Tepper claimed to be the "first illustrator to successfully illustrate fiction in color photography, that had the same personality and look of [his] own illustrations." He also kept busy as a composer, writing songs that were recorded by such talents as Nat King Cole, Kate Smith, Ella Fitzgerald and Glenn Miller.

During the 1950s, Tepper became dissatisfied with the state of illustration while working for such pulp magazines as *True*, *Argosy* and *Real* and quit illustrating. His freelance career at an end, he worked as an advertising television art director for J. Walter Thompson Company and for BBDO, but continued to pass along his love of the illustration profession through his lectures at Cooper Union, The Society of Illustrators, Pratt Institute and the Art Directors Club.

Tepper approached everything he did with an intensity and concentration that were the hallmarks of his illustration career. Bill Purdom, a friend during Tepper's last years, remembers him as an inspiring teacher. "He had a fiery passion for life and a gift for passing that enthusiasm to all who knew him." ■

Frederic B. Taraba, a frequent contributor to the Methods of the Masters series, is assistant director of Illustration House, a New York City gallery devoted to the work of illustrators. The gallery has a large collection of Tepper's work.

The Artist at Work Tepper in his studio at Hotel des Artistes, 1940 (above). (Courtesy of Joan Anton.) The romantic subject at right is a good example of Tepper's strong demarcation between light and shadow. The dark areas are painted thinly while the lights are painted with impasto. Magazine readers of the time felt themselves inexorably enticed into reading the story by virtue of Tepper's ability to leave out just enough of the scene's details. (*Ladies' Home Journal*, 1928. Courtesy of Illustration House, Inc.)

SHORTCUTS

These timesaving tricks and tips will help you get the job out the door.

COLOR WORK IN COREL

When rendering color illustrations in CorelDraw, avoid the node-heavy, one-color capabilities of CorelTrace, as well as the frustration of hand-tracing a heavy, bulky bitmap, by using this simple technique. First, CorelTrace the scanned bitmap image with the normal centerline option selected. Then import the CorelTrace file, hand trace it and select your node-edit tool. The CorelTrace image will appear as a blue dotted line which is much easier to see, allowing you to adjust your hand tracing more precisely.

—Alan Huddleston
Fort Lauderdale, Fla.

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Circle 30 on Information Card

ON-SCREEN ACETATE TEMPLATE

As a medical illustrator, my computer has increasingly become a means for my graphic output. When I need to incorporate line drawings in my computer-generated 35mm presentation slides and brochures, I first make a good pencil sketch, then photocopy the drawing onto acetate. Then I tape the acetate onto my screen and trace the image using my mouse. When the tracing is completed, the acetate is removed and colors or patterns can be applied.

—John Steele
Wiesbaden, Germany

FREE PAINT AND INK CONTAINERS

Recycle those plastic spray can tops (from adhesives and fixatives) as well as 35mm film canisters into leakproof containers for small quantities of various media. The film canisters fit perfectly into the center well of the upturned top, providing a stabilized base for messy paints and inks. The outer well can be filled with water to provide a convenient rinse. And when I come up with a paint or ink combination I want to remember, the light gray canister lids provide a great place to record my formula for future reference. (If you don't regularly buy 35mm film, your local photo lab may have canisters free for the asking.)

—Lynda Stone
Phoenix, Ariz.

SEE-THROUGH STICKY NOTES

Someone has taken those ubiquitous sticky notes one step further. Now you can see through them. This new yellow tape (available in a 1⅞-inch wide roll, 393-inches in length) can be placed on documents, comps, graphics and reference materials for quick notes. The tape is easily removable and repositionable. In a pinch, it could also be used for small friskets. (Caution should be used when placing the tape on work produced in pencil, pastel, toner or any other fragile medium.) Contact: Lee Products Co., 800 East 80th St., Minneapolis, MN 55420.

PIGGYBACK PRINTING

Occasionally a client's sheetfed printing job does not use up an entire sheet; the waste would normally be trimmed off and discarded. Ask your client if you can piggy-

back a self-promo or other personal project with the main job. (Your work would print in the area that was formerly waste.) The ink cost is negligible, and you pay for the extra trim. This process is especially cost-effective when your client is printing four-color or using a specialty process.

"Shortcuts" are contributed by working professionals like you. Send your ideas to "Shortcuts Editor," Step-By-Step Graphics, *111 Oakwood Road, East Peoria, IL 61611. If we use your material, you will receive $30 for each tip published, plus a small thank you gift. (All submissions become property of* Step-By-Step Graphics.*) Although the techniques we publish here have worked for others and should work for you, too, we cannot guarantee specific results.*

WHITE-ON-BLACK EFFECT

How many times have you considered a white-on-black paper effect but then scrapped it because you didn't want to go to the expense of at least two or more hits of opaque white ink (or screen printing)? Don't overlook foil stamping. Williams Motorsports of Wichita, Kan., opted for an opaque white foil on a black linen promotional folder, and was very pleased with the final printed effect. (Detail shown below.) A key ingredient in the process, according to the project's printer, Dave Weatherson, owner of the Wichita-based Prestige Graphics, is the foil-receptiveness of the paper. "Texture and consistency of the sheet are important, and we found that of the few companies making black linens, Hopper Chambray provided us with excellent foil-receptiveness." And as far as cost is concerned, Weatherson says it is "probably cheaper and better-looking to foil stamp on black linen" than to print multiple hits of opaque ink. ■

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- Communication Arts Magazine

Over one hundred pages of useful information on how photo agencies work, and how you can turn that to your advantage:

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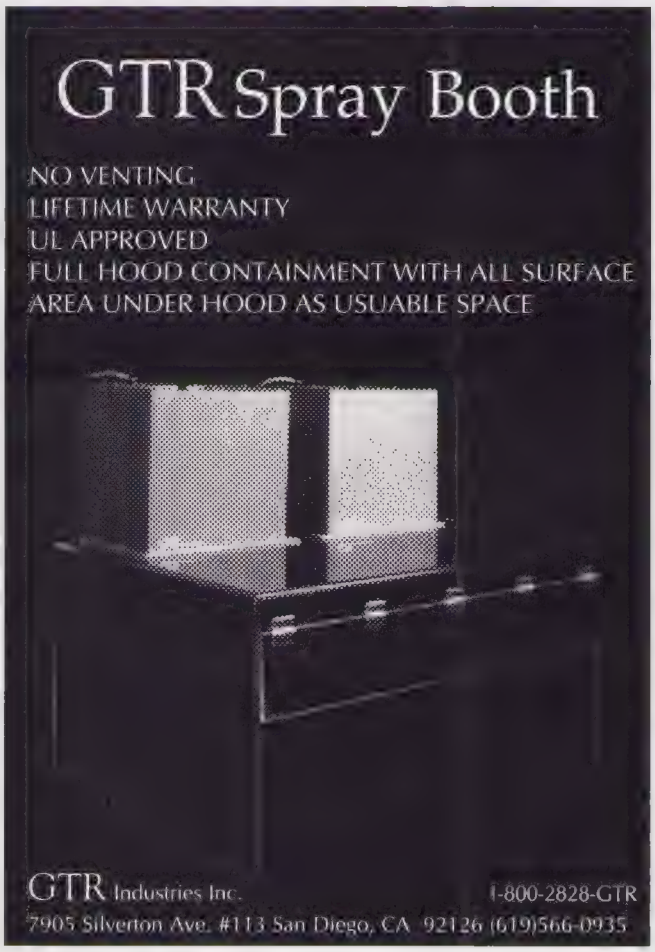
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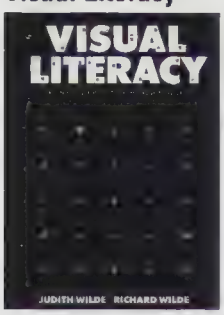
Circle 32 on Information Card

Reference Shelf

Book reviews of the latest and standard titles imparting how-to and career aid information.

Visual Literacy



A graphic designer could spend a lot of time with Judith and Richard Wilde's new book, "Visual Literacy," and not only because of the wealth of conceptual ideas it contains. Each of the hundreds of mostly black-and-white illustrations, class assignments by School of Visual Arts students, is thought-provoking; one simply can't gloss over them.

The minds of successful graphics professionals are capable of operating on many different planes of meaning. And through their teaching methods, the Wildes have developed a series of exercises which help you do that. Their approach encourages budding graphic designers to "unlearn" preconceptions and habitual responses, and move "into the realm of a more instinctive, spontaneous response."

Each of the book's assignments stresses personal conceptualization rather than technical skills, which the authors point out are developed rather than taught. There are no right or wrong answers.

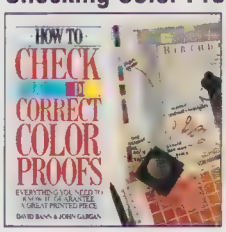
For example, in Part I, "Graphic Design Exercises," students are asked to solve the "Black Square Problem," in which they must express the meanings of *order*, *increase*, *bold*, *congested*, *tension* and *playful* using four black squares. The students' solutions are as varied as they are enlightening. Other assignments include the "Less is More Problem" (breaking an image down to its most vital information), the "UPC Problem" (incorporating this design nemesis into a creative solution), and the "Sound Problem" (abstractly illustrating bumblebees making love or a conversation between an overbearing father and a shy daughter, to name a few).

Part II, "Illustration Exercises," lets students flaunt their rendering skills while building on the conceptualization techniques developed in Part I. Resourceful art directors might do well to use this section as a sample file for hiring future illustrators; there's some real talent in here.

The Wildes' approach to creative problem-solving is as healthy for the student as it is for gainfully employed professionals. In fact, full-time graphic designers would probably benefit from several self-inflicted assignments per year, just to keep the wheels well-oiled.

Watson-Guptill Publications
1515 Broadway
New York, NY 10036
191 pages; $45.00

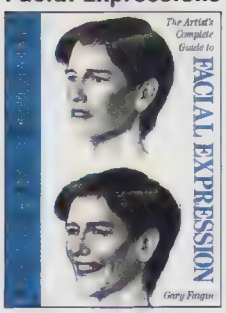
Checking Color Proofs



If you are able to translate the sometimes quirky British terminology (linen testers for magnifiers; blueprints for bluelines; achromatic reproduction for GCR), you'll find that "How to Check and Correct Color Proofs" is a useful tool for checking color for print reproduction. Things you'll learn include: What a scanner can and can't correct; what the different types of proofs are and what they cost; and what dot gain and moiré mean. The book also takes you step-by-step through the actual evaluation process itself, from checking overall color, size, crop and register to density and highlights. This book is sure to improve your eye for color evaluation, considering the many side-by-side comparisons showing the good, the bad and the flat.

North Light Books
F& W Publications Inc
1507 Dana Ave.
Cincinnati, OH 45207
144 pages; $27.95

Facial Expressions



Any illustrator who has struggled with creating believable facial expressions—a laugh, a grimace, a genuine look of sadness or even a simple smile—knows how difficult the task can be. To help them in their work, artists have always looked to the great masters. In this century, of course, photography has also been a helpful tool, but it still does not solve all the problems.

That's why artist Gary Faigin's book, "A Complete Guide to Facial Expressions" will be such a welcome addition to any artist's reference shelf. In his own work as a painter and teacher, Faigin found little practical information on the subject and decided to do his own research. He studied master works, drew cadavers, took thousands of photographs and even hired actors so he could sketch their expressions. The result is a highly original and marvelous collection of the author's own drawings, photographs, reproductions of master works and thorough explanatory text that will help all artists in the complex task of depicting human emotions.

Faigin covers the basics of anatomy, head structure and muscles used in facial expressions, paying particular attention to the eyes and mouth. He classifies six fundamental facial expressions—anger, joy, sadness, fear, disgust and surprise—explaining that all other expressions are derived from one of these.

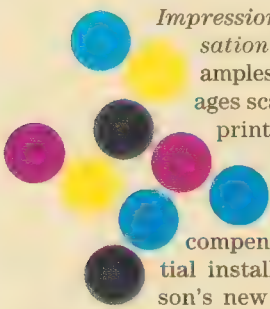
A very useful reference chart at the end of the book called "Expressions in Brief" shows 49 line drawings of different expressions, from false laughter, fear and pain to drowsiness and shock. For each expression, Faigin gives a brief explanation of how the eyebrows, eye and mouth should be positioned and what signature wrinkles to look for.

Faigin has performed a real service for artists in writing and illustrating this book.

Continued on page 144

HOW TO UTILIZE PRINTING PAPER RESOURCES

Contact your local paper merchant or write to the paper manufacturer for copies of the following inspirational, informational and technical resources.



Impressions: Dot Compensation (For printed examples of four-color images scanned for offset printing on coated or uncoated paper, both with and without dot compensation.) This initial installment of Simpson's new technical demonstration series points to good things to come. Photographs and microphotographs of color separations demonstrate how compensating for dot gain on coated and uncoated stock can result in better printed images. Short and sweet, but well worth squirreling away for reference. (Simpson Paper Company, One Post St., San Francisco, CA 94104.)

Childhood Fantasies (For four-color reference photos of different occupations and occupational costumes.) Want to see Lou Dorfsman dressed as a bacteriologist? James Miho as an astronaut? Ralph Caplan as a lightweight boxing champion? Photographer Sally Anderson-Bruce and Pentagram, New York must have done a lot of smooth talking to get 16 prominent graphic design personalities to pose dressed in their childhood fantasies. Our favorite? Colin Forbes as an Anglican missionary, complete with white collar, khaki shorts and pith helmet. It's a very convincing effect. (Champion International Corp., One Champion Plaza, Stamford, CT 06921.)

A Guide to Surface Selection (For examples of printed effects on premium grade papers.) Ever wondered what would happen if you printed four-color with a dull varnish on Chromolux Metallic—but didn't have the budget to run a test? Zander's new pocket-sized guide can take away some of the guesswork for you. Eleven premium sheets, including various weights and coatings of Chromolux, Ikonolux, and Elephant Hide, are printed with process and match inks, gloss and dull varnishes, and metallic inks, using four-color and black and white images as examples. (Paper Sources International, 100 Demarest Dr., Wayne, NJ 07470.)

The Eighties: A Memorable Impression (For reference photos of '80s events, people and things.) Everything you ever wanted to remember (Live Aid and Voyager II) or forget (Michael Jackson and Cabbage Patch dolls) about the 1980s is on this oversized Somerset Gloss poster, in four-color, of course. (S. D. Warren Company, 225 Franklin St., Boston, MA 02110.)

Surface (For examples of black-and-white photos and duotones printed on an uncoated stock.) Monadnock explores the surface properties of an uncoated stock, including finish, ink lay and halftone reproduction. (Monadnock Paper Mills, Inc., Bennington, NH 03442.)

MasterArt R/C (For examples of black-and-white, two-color and four-color images printed with soybean-based inks on premium gloss recycled stock.) It's heartening to see how far recycled papers have come in the last few years; this promotion displays beautiful photography printed to good advantage on a stock that contains both post-industrial and de-inked post consumer waste paper. (Ahlstrom Paper Company, 934 Grant St., Kalamazoo, MI 49008.)

Hammermill Horizons (For tips on business survival in the 1990s.) The first issue of Hammermill's new quarterly publication asks the question, "If half the [graphics] companies in North America were to disappear tomorrow, why would your firm deserve to survive?" Although brief, the booklet offers sound advice. (Hammermill Papers, 6400 Poplar Ave., Memphis, TN 38197.)

Everything Old is New Again (For examples of foil stamping, embossing, solid metallic ink coverage and colored ink on colored, recycled, uncoated stock.) Printed on an acid-free laid stock made from 50 percent de-inked recycled fibers, this promotion shows both subtle and dramatic effects, including an elegant annual report-financial page solution. (Cross Pointe Paper, St. Paul, MN 55108.)

The Color Resource (For examples of foil stamping, embossing, process and match color printing and thermography on colored stock.) Curtis examines the many moods and meanings of specific colors in this thought-provoking promotion, excellent for brainstorming and concepting. (James River Corp., 145 James Way, Southampton, PA 18966.)

Time and Architecture (For one-, two-and three-color printing on premium laser papers.) This paper promotion is downright engrossing, detailing the architectural history of St. Peter's Basilica in Rome and the many designers who had a part in creating its beauty. Contemporary business correspondence is examined simultaneously. (Gilbert Paper Company, 430 Ahnaip St., Menasha, WI 54952.)

The Oceans (For examples of four-color lithography on white and cream-colored stocks.) This promotion is brimming with images from the sea—perfect reference materials for when you're out of your depth. (Hammermill Papers, 6400 Poplar Ave., Memphis, TN 38197.)

Un (For examples of one-, two-, three-and four-color printing on an uncoated stock.) All kinds of "uns"—Uncle Sam, onions, the Unfinished Symphony, the un-cola and more—are "undertaken" in this Springhill promotion. Especially educational are three cows, one printed in matte black, one in match black and one in process black. (International Paper, International Place, 6400 Poplar Ave., Memphis, TN 38197.)

Continued from page 143

No doubt illustrators whose figurative work deals with human expression will find this a wonderful tool.

Watson-Guptill Publications
1515 Broadway
New York, NY 10036
255 pages; $35.00

MAC-graphics

"A designer's visual guide to graphics for the Apple Macintosh," a new handbook in handy spiral workbook format, is a virtual smorgasbord of desktop typography, tints, line screens, line art, halftones, process color, color combinations and reference material. Desktop designers will find it a helpful resource when selecting color combinations, screen tints, patterns, duotones, type and numerous special print effects. The manual also explains how to achieve the final results, step by step, using programs like PageMaker, QuarkXPress, FreeHand and PixelPaint Professional to create the artwork.

The book was published in Singapore by Octogram Publishing and author Lim Ching San states in his preface, "Having done this book, I am thoroughly convinced that the Mac's tint color output is accessible and reliable. I also save in color separation cost and gain in tint quality. The smoothness of the tint and the tint specification in increments of 1 percent is simply incredible."

Design Press
11 West 19th Street
New York, NY 10010
288 pages; $49.95

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Cranbrook Design: The New Discourse

Whether you really admire it or dislike it, the deconstructivist work emanating from the controversial Cranbrook Academy of Art in Bloomfield Hills, Mich. demands our attention.

Produced as a catalog to accompany a 1990 exhibition, this book of graphic and industrial design produced by students, faculty and school alumni contains six essays, a few of which may entice critics to take a second look at the work. Lorraine Wild, an alumna who heads up the graphic design program at California Institute of the Arts, best sums up one prevailing attitude about this brand of design: "'That Cranbrook stuff.' How many times has this author heard that phrase, uttered suspiciously by any number of otherwise sophisticated East Coast graphic designers, in an attempt to dismiss student work that seems demanding in a way that well-behaved student work ought not to be?"

Wild's point is that many design professionals view Cranbrook work as a "stylistically monolithic mystery" or "nothing more than formalist polemic attacking the most hallowed shibboleths of design practice: that graphic design is problem solving, that self-expression is irrelevant to graphic design, that design is value-free, universal, obliged to reveal elemental truths, etc., etc." She effectively goes on to point out that the very structure of the organization—its isolation and freedom given to students to explore new paths—is its strength.

Other essays by design journalists Hugh Aldersey-Williams and Daralice Boles, the school's directors Katherine and Michael McCoy, its president Roy Slade and alumnus Niels Diffrient, point out that the design discourse taking place at Cranbrook over the past decade is not only proving effective, it is having an enormous effect on American graphic design.

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CALENDAR

Upcoming seminars, trade shows, exhibitions and other events in visual communications.

SEPTEMBER

10th Anniversary Call for Entries Deadline September 3, The Houston Society of Illustrators, Houston, Tex. Nationwide illustration competition open to professional and student graphic communicators. Contact: Houston Society of Illustrators, P.O. Box 272011, Houston, TX 77277; (713) 723-0030.

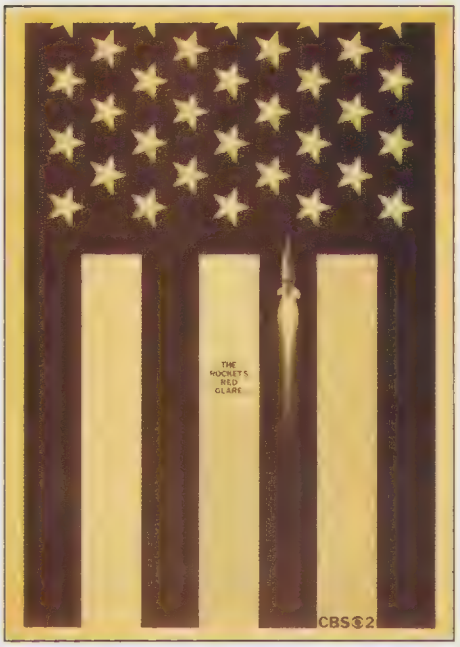
PRINT 91 September 4-11, McCormick Place Complex, Chicago, Ill. Seminars will include Solving Paper and Ink Problems, Printing On Recycled Paper, Color Separations, Desktop Color Prepress, as well as nearly 800 exhibits of the latest printing technologies. Contact: GASC, 1899 Preston White Dr., Reston, VA 22091-4326; (703) 264-7200.

Mead Annual Report Show September 12, American Institute of Graphic Arts, New York City. The design, photography, illustration, typography and printing work of the winners of Mead Paper's 35th Annual Report Competition will be unveiled. Contact: Mead Fine Paper Division, World Headquarters, Courthouse Plaza Northeast, Dayton, OH 45463; (513) 495-3749.

TDC 37 Through September 13, ITC Center, New York City. "The 37th Annual Type Directors Club Exhibition" and "The Best of Advertising Typography 1980-1990" will run concurrently. Contact: International Typeface Corp., 2 Dag Hammarskjold Plaza, New York, NY 10017; (212) 371-0699.

Cartoon Art Exhibits September 14 through December 28, Cartoon Art Museum, San Francisco. Fiftieth anniversary WWII commemorative of cartoons of the era, including Dick Tracy and Little Orphan Annie, will be exhibited. Also on display will be the "Stars of the Negro Leagues," created by Mark Chiarello for the Eclipse Comics trading card series. Contact: Cartoon Art Museum, 665 Third St., San Francisco, CA 94107; (415) 546-3922.

Neo-Impressionism Exhibit September 14 through January 12, 1992, Metropolitan Museum of Art, New York City. Works by Pissarro, Signac, Cross, Luce, Petit-Jean and Matisse will be exhibited. Contact: The Metropolitan Museum of Art, 82nd St. and Fifth Ave., New York, NY 10028; (212) 879-5500.



Lou Dorfsman Exhibit, October 2-18, School of Visual Arts, New York City. (Design: Lou Dorfsman, for *The New York Times*.)

Kid Stuff: Communicating With Children September 19 through October 18, AIGA, New York City. Exhibit will include toys, books and learning materials selected from entries from a national competition. Contact: AIGA, 1059 Third Ave., New York, NY 10021; (212) 752-0813.

Electronic Photography and the Mac Courses offered in September and October, Rochester Institute of Technology, Rochester, N.Y. Intensive three-day courses will demonstrate converting slides to video images, scanning photos, photo retouching on the Macintosh and creating image file formats for page layout programs. Contact: Rochester Institute of Technology, Frank E. Gannett Building, P.O. Box 9887, Rochester, NY 14623-0887; (716) 475-2736.

Helfand Collection Exhibit September 21 through December 1, Philadelphia Museum of Art, Philadelphia, Penn. Posters, caricatures and Ephemera on Medicine and Pharmacy will be displayed as part of Merck & Co., Inc.'s centennial celebration. Contact: Philadelphia Art Museum, Parkway at 26th St., Philadelphia, PA 19101; (215) 787-5431.

Join the Winner's Circle September 29 through October 2, Saratoga Springs, N.Y. The UCDA 21st Annual Conference will have seminars on computerizing the publications office, the break from employee to full-time freelancer and the camera as a sketchbook. Speakers include Roger Black, Anita Kunz, John Plunkett and Rudi Ruegg. Contact: UCDA, 2811 Mishawaka Ave., South Bend, IN 46615; (219) 288-UCDA.

Spectrum '91 September 30 through October 2, Phoenician Hotel, Scottsdale, Ariz. Conference will focus on how to improve the quality of color advertising reproduction. Contact: GCA, 100 Daingerfield Rd., Alexandria, VA 22314-2888; (703) 519-8160.

OCTOBER

Seybold Conference 91 October 1-4, San Jose Convention Center, San Jose, Calif. Exhibits will include the latest in desktop publishing hardware and software as well as minicourses on high-resolution PostScript and desktop video editing. Contact: Seybold Seminars, 6922 Wildlife Rd., Malibu, CA 90265; (213) 457-5850.

Lou Dorfsman Exhibit October 2-18, School of Visual Arts, New York City. In addition to an exhibit of the designer's work, Dorfsman will receive the SVA's highest honor, the "Masters Series" lifetime achievement award. Contact: SVA, 209 East 23 St., New York, NY 10010; (212) 481-5591.

AIGA National Conference: Love, Money, Power: The Human Equation. October 3-6, AIGA, Chicago. Chaired by Paula Scher and Michael Bierut, the conference will focus on what motivates designers. Speakers include Josef Müller-Brockman, Barbara Kruger, Michael Peters, Wendy Richmond, Edward Tufte and Rick Valicenti. Contact: AIGA, 1059 Third Ave., New York, NY 10021; (212) 752-0813.

Introduction to Color and Print Production for Desktop Publishers, October 7-11, GATF, Pittsburgh, Penn. Seminars and hands-on training on printing processes for desktop designers and publishers. Contact: GATF, 4615 Forbes Ave., Pittsburgh, PA 15213-3796; (412) 621-6941.

Boston See Party October 8, John Hancock Building, Boston, Mass. More than 60 New England designers will exhibit works in advertising, corporate identity, publishing and editorial illustration. Contact: Graphic Artists Guild, 425 Watertown St., Newton, MA 02158; (617) 244-2110.

Design Management Conference October 9-13, Chatham Bars Inn, Chatham, Mass. The conference will focus on using design resources most effectively, aligning design strategies with overall corporate goals and developing design management skills. Contact: The Design Management Institute, 107 South St., Suite 502, Boston, MA 02111-2811; (617) 338-6380.

TIA Convention October 16-20, Doubletree Marina Beach Hotel, Marina del Ray, Calif. The 72nd Annual Convention will feature seminars on prepress techniques, typesetting and color. Contact: TIA, 2233 Wisconsin Ave., NW, Suite 235, Washington, DC 20007; (202) 965-3400.

Folio: Show October 28 through November 1, New York City. Magazine publishing seminars will focus on how to improve your margins in circulation, production and editorial, capitalize on new technologies, how to manage ad rate negotiations and much more. Contact: The Folio: Show, Box 4949, Stamford, CT 06907-0949.

Pre-Miere Electronic Applications: Call for Entries. Deadline October 31. Sponsored by *Pre-* magazine, entries will be judged in 25 categories of electronic print materials, including publications, advertising, packaging and books. Limited to materials printed between August 1, 1990, and September 30, 1991. Contact: *Pre-*, South Wind Publishing, 8340 Mission Rd., Suite 106, Prairie Village, KS 66206; (913) 642-6611.

Illustrators Symposium October 31 through November 2, Kansas State University, Manhattan, Kan. Speakers include, Mark English, Gary Kelley, Fred Otnes and Tom Bookwalter. Contact: Division of Continuing Education, 248 College Court Building, Kansas State University, Manhattan, KS 66506-6006; (913) 532-5575.

DGEF Seminars and Workshops Intensive two- to five-day courses beginning in September and October, including Graphic Design for Desktop Publishers, Newsletter and Publication Design, Airbrush Techniques and Typography Design. Contact: Dynamic Graphics Educational Foundation, 6000 N. Forest Park Dr., Peoria, IL 61614-3592; (309) 688-8866. ■

Send your news releases announcing future events and deadlines, allowing at least two months lead time, to: Calendar, Step-By-Step Graphics, *6000 North Forest Park Drive, Peoria, IL 61614.*

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VIEWPOINT

Illustration: An Annual Checkup

A prominent illustrator questions whether the juried annuals represent the field of illustration today, and proposes new judging guidelines to address the problem.

By Marvin Mattelson

Anyone leafing through one of today's crop of illustration annuals would get the impression that romance, science fiction and young adult novels had ceased publication; that product illustrations were no longer commissioned; that humorous illustrations had been laughed out of existence; that the fields of scientific and medical illustration were extinct; and that fashion illustration was no longer in vogue.

But if you have recently browsed through a bookstore, picked up a magazine or even glanced through a brochure, you would know otherwise.

Are the juried annuals, then, excluding certain illustration styles and approaches? In my opinion, yes. Anything too literal, too technical, too straightforward or too humorous is considered too commercial for inclusion in these books.

The annuals represent a great opportunity for the field of illustration to promote itself to those who buy the art, love the art or aspire to do the art. As illustrators, we can enhance our present and solidify our future by promoting all of the best work in the field today.

The annuals represent many talented artists and showcase the beautiful works they have created. These artists profit from this exposure while other equally talented artists are denied this same opportunity, simply because of the type of work they are hired to do.

In my view the same biases that have dominated the fine art establishment for the past century are now contaminating the way we look at illustration. Unlike fine art, however, what makes an illustration successful is the degree to which it solves a given problem. Sometimes a more restrictive assignment has a greater degree of difficulty and requires more skill and effort on the part of the artist. A romance illustrator, for example, must do extensive research to create a historically accurate painting. The fleshtones, the figure drawing, the modeling, must be deftly and skillfully handled. Since the cover is often responsible for the book's success, the artist must not only please the art director and editor, but must bow to the whims of the marketing people as well.

But when judged in the same category as an imaginative expressionist woodcut published in a limited edition book, the romance illustration is rejected. No matter how fitting, well executed and creative the romance illustration is, it is summarily dismissed. And for what reason? Its genre.

JUDGING ILLUSTRATION

Generally, the annuals categorize illustration by the type of client that commissioned each assignment. For example, there are book, advertising, editorial and institutional categories in most of the annuals with several other similarly designated categories in others. In my view, this way of classifying work perpetuates the bias that excludes realistic, technical and humorous styles, since totally different approaches are judged against each other. For example, a

Illustration by Marvin Mattelson

sensitively rendered, skillfully articulated product illustration viewed next to a conceptual corporate illustration would be dismissed because it is unimaginative. When two dissimilar works are compared, the more literal one will be rejected because it's not "art," although it may have better solved the problem. In my opinion it would make more sense to categorize art in the same way art directors categorize illustrators—by approach. Works in similar styles could then be judged against each other.

A NEW APPROACH

To further this end, I propose a new way to judge work in the annuals. By no means would this approach exclude the type of work that is currently showcased. On the contrary, it would expand the range of work included. Rather than classifying work by the type of client who commissioned it, I believe work should be divided into broader categories that address the question of style and approach. These categories should include Realism, Humor, Technical, Contemporary and Experimental.

- *Realism* This category would feature representational work and would be judged on the strength of drawing and painting skills.
- *Humor* An often neglected category, this would feature work that was humorous in nature, no matter what the style.
- *Technical* This category would include works diagrammatic in nature as well as medical, scientific and product rendering.
- *Contemporary* This category would feature the type of work that the annuals currently showcase, work that is more stylized, designed and conceptual.
- *Experimental* This category would contain work that was not commissioned and was created for either a portfolio or personal purposes.

In some instances work may be eligible for more than one category and it would be judged on how well it adhered to the criteria of each area.

ILLUSTRATORS AS JUDGES Today's annuals are judged partially and sometimes wholly by art directors. Although art directors are responsible for commissioning the work and are obviously quite knowledgeable, only an illustrator knows what it takes to create a work of art while under the gun. A more equitable system would be for illustrators who work in a particular category to judge that category. Their familiarity with the possibilities and restrictions of illustrating a particular kind of work qualifies them to recognize the greatest achievements.

UNPUBLISHED WORK Currently, work that was commissioned but unpublished is judged together with personal work in the unpublished category. I believe work that was commissioned, even though unpublished, should be judged with published work. Although there would be no printed sample, work could be submitted in the form of a C-print.

Unpublished work, which has its own category in several annuals, is currently submitted as 35mm slides. Since it is impossible for the judges to study each slide at their own pace and give each piece full consideration, entrants should also be able to submit C-prints.

POOR DESIGN OR PRODUCTION In addition, illustrators entering published work they believe may have suffered because of poor choice of type, printing or cropping should be able to submit a C-print as well as a tearsheet so judges can view these works with an unprejudiced eye.

IT'S YOUR TURN

Marvin Mattelson raises several controversial questions in this issue's "Viewpoint." Where do you stand? Please fax or write us with your opinions.

Do you believe that certain illustration styles and approaches are underrepresented in juried illustration annuals?

_____ agree _____ disagree

Do you feel it is the role of the juried annuals to be representative of all styles and approaches?

_____ agree _____ disagree

How do you feel about the author's proposed changes to current illustration categories and the judging process.

_____ agree _____ disagree

Comments (add additional sheets if nec.):

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I would be naive to think that any system of judging would be 100 percent fair. In fact, I would be open to other suggestions. *(Editors' Note: See the fax-back response form above.)* However, I believe what I have proposed is a vast improvement over the current system. A comprehensive showing of contemporary illustration is long overdue. ■

Marvin Mattelson is an illustrator and teacher based in Great Neck, New York. A recipient of numerous awards and a juror in many shows, his work has been included in all of the juried annuals. For a discussion of his painting methods, see Step-By-Step Graphics, *Vol. 4, No. 6.*

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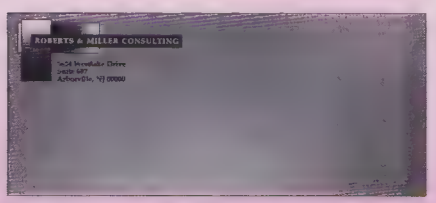

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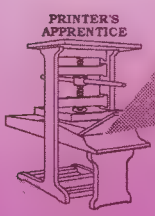

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Editors' Note: In the July/August 1991 issue (Vol. 7, No. 4) of *Step-By-Step Graphics*, the article titled "Green Inks: Environmentally Friendly?" stated that Flint Ink was known as Sinclair & Valentine prior to 1991. In fact, Flint Ink Corporation has existed since 1920. Sinclair & Valentine was a separate ink manufacturer prior to 1991, when it was acquired by Flint Ink and began operating under the Flint name.

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LOOKING AHEAD

A sampling of upcoming articles:

PENN'S PASSAGE: PART II

Part Two of this complex story about Irving Penn's new photography book follows the fascinating print production side of the story, including an actual insert designed by Penn himself, featuring his quadratone photos.

SHOWCASING THE EXPERIMENTAL

Next issue, you'll find a colorful showcase of the experimental computer work created by leading professionals at the Kodak Center for Creative Imaging in Camden, Maine, including Barbara Nessim, Guy Billout, Jay Maisel, Paul Davis (one of the pieces he created is shown above), and many others.

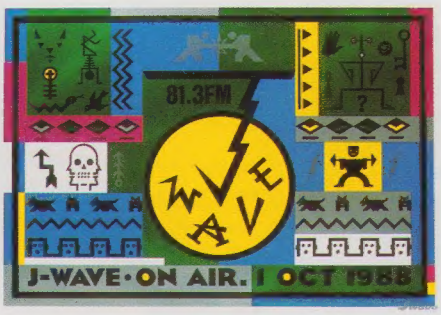
SCRATCHBOARD PRECISION

Canadian illustrator Mark Summers shows how he achieves a precise, turn-of-the-century engraved look with scratchboard as he illustrates portraits of Lincoln and Jefferson for the cover of *Atlantic Monthly*.

CLASSIC FACES FOR ROCK 'N ROLL

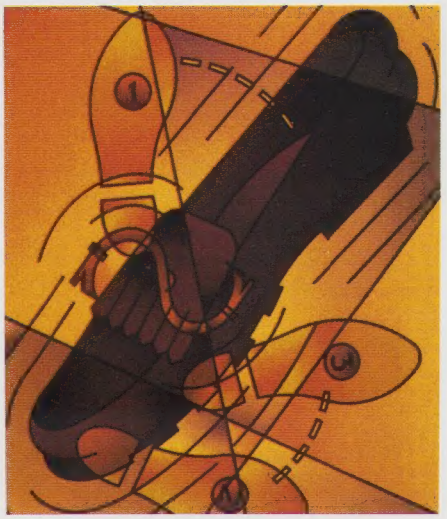
Using what some would call "default" typefaces like Helvetica and other classics, publication designer Gary Koepke breathes new life into a redesign of the rock magazine, *Creem*.

CROSS-CULTURAL LOGO DESIGN



Los Angeles-based Jay Vigon designs a logo and icons for a Japanese radio station, then works with Dentsu art director Masahisa Nakamura to create posters using these novel designs.

SIGNAGE VIA THE COMPUTER



Paul Curtin Design of San Francisco creates in-store signage using Illustrator and ColorStudio, then bypasses traditional production by outputting directly on a large format printer.

POLAROID IMAGE TRANSFERS

Photographer Myron demonstrates how he transfers the emulsion from Polaroid instant film to watercolor paper and other surfaces to create unusual photographic effects.

THE NEW ANNUAL REPORT

Weisz Yang Dunkelberger Inc. demonstrates the marketing and design strategies it uses, including a die-cut cover in Buckskin stock and secondary uses of photography and illustration, to create a brochure—in the form of an annual report—for a privately held re-insurance company.

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SUPERMAC

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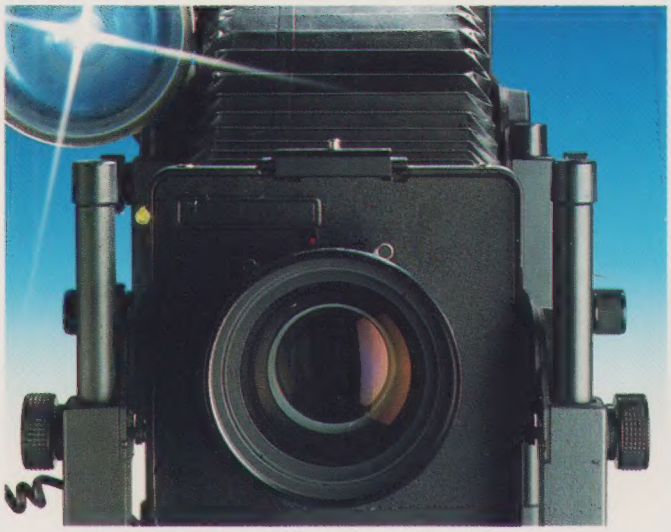
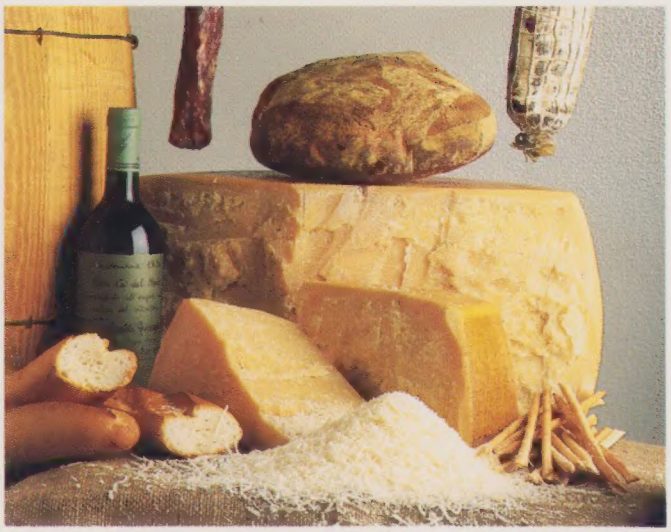
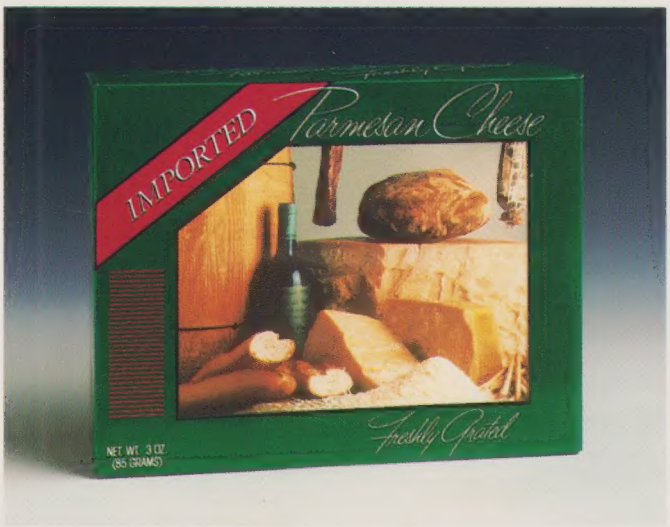


Just Smile...



...and say cheese.



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